



MUSIC EDUCATION

SOURCE BOOK

A compendium of data, opinion and recommendations + + + compiled from the reports of investigations, studies and discussions conducted by the MENC Curriculum Committees during the period 1942-1946 + + + and a selection of pertinent material from other sources, including additions to the appendix made available in the 1950-51 biennium.

Edited by

HAZEL NOHAVEC MORGAN

Published by

MUSIC EDUCATORS NATIONAL CONFERENCE
64 East Jackson Blvd., Chicago 4, Illinois

Copyright 1947
Copyright 1949
Copyright 1951

Music Educators National Conference
64 East Jackson Blvd., Chicago 4, Illinois

Price \$3.50

Printed in the U. S. A.

First Printing 1947

Second Printing 1948

Third Printing 1949

Fourth Printing 1951
(With Appendix Revisions)

CONTENTS

Statement of Belief and Purpose.....	iv
Preface.....	v
Editor's Foreword.....	vi
Ever-Widening Horizons of Music Education.....	ix
A Declaration of Faith, Purpose and Action.....	xi

SECTION I

THE MUSIC EDUCATION CURRICULUM

Levels of Instruction from Pre-school Through College

I.	Music in Pre-school: Nursery School, Play School, Kindergarten.....	1
II.	Elementary School Curriculum.....	4
III.	Junior High School Curriculum.....	9
IV.	Senior High School Curriculum.....	13
V.	Junior College Curriculum.....	25
VI.	Content of College and University Music Courses and Activities.....	34
VII.	Education of School Music Teachers.....	38
VIII.	Rural School Curriculum.....	45
IX.	Private School Music Curriculum.....	54
X.	Music in Laboratory and Experimental Schools.....	58

SECTION II

MUSIC CLASSES AND ACTIVITIES

Part 1. Instrumental Music

XI.	Organization, Function and Technique of School Orchestras.....	62
XII.	Organization, Function and Technique of School Bands.....	68
XIII.	Organization, Function and Technique of Instrumental Class Instruction.....	72
XIV.	Organization, Function and Technique of Instrumental Music Ensembles.....	82
XV.	Basic Music Instruction Through Piano Classes.....	85
XVI.	The College Band as a Concert Organization.....	95

Part 2. Vocal Music

XVII.	Organization, Function and Technique of School Choirs and Choruses.....	100
XVIII.	Organization, Function and Technique of Voice Training Classes.....	109
XIX.	Organization, Function and Technique of Vocal Small Ensembles.....	116

Part 3. Related Courses and Activities

XX.	Music Theory, Composing and Arranging.....	119
XXI.	Music History and Appreciation of Music.....	125
XXII.	Creative Activities which Contribute to Musical Development.....	131
XXIII.	Concerts for Children and Young People as a Part of Music Education.....	136

SECTION III

GENERAL TECHNIQUES AND ADMINISTRATION

XXIV.	Audio-Visual and Scientific Aids in the Field of Music Education.....	144
XXV.	Techniques and Ethics of Public Performances of School Music.....	160
XXVI.	Techniques and Ethics of School Music Public Relations Through the Press.....	164
XXVII.	Techniques of Conducting.....	167
XXVIII.	Cooperation in Student Guidance.....	170
XXIX.	Music Libraries: Books, Recordings, Scores.....	173
XXX.	Professional and Trade Relations.....	179
XXXI.	Coordination of Community Agencies.....	185

SECTION IV

RELATED AREAS

XXXII.	Contemporary Music in the United States.....	188
XXXIII.	Patriotic Music.....	189
XXXIV.	Folk Music of the United States.....	191
XXXV.	Research Projects and Theses.....	193
XXXVI.	Music Education and Musicology.....	195
XXXVII.	Music in Industry.....	199
XXXVIII.	Functional Aspects of Music in Hospitals.....	205
XXXIX.	Music Education in Latin American Republics.....	208
XL.	International and Intercultural Relations.....	213

APPENDIX

A Creed for Music Educators (224); Outline of a Program for Music Education (225); The Music Education Advancement Program (227); Recommendations of the North Central Association of Colleges and Secondary Schools (230); The Code for the National Anthem of the United States of America and the Service Version (239); Codes for Public Relations (242); Suggestions for a Cumulative Song List (245); Library Book Lists (246); Constitution and Bylaws (252); Roster of Officers (259); Calendar of Meetings (260); State Units and Divisions of the MENC (262); Index (263).

THROUGHOUT the ages, man has found music to be essential in voicing his own innate sense of beauty. Music is not a thing apart from man; it is the spiritualized expression of his finest and best inner self.

There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objectives unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts.

The responsibility of offering every child a rich and varied experience in music rests upon the music teacher. It becomes his duty to see that music contributes its significant part in leading mankind to a higher plane of existence.

The Music Educators National Conference, in full acceptance of its responsibilities as the representative and champion of progressive thought and practice in music education, pledges its united efforts in behalf of a broad and constructive program which shall include:

(1) Provision in all the schools of our country, both urban and rural, for musical experience and training for every child, in accordance with his interests and capacities.

(2) Continued effort to improve music teaching and to provide adequate equipment.

(3) Carry-over of school music training into the musical, social, and home life of the community, as a vital part of its cultural, recreational, and leisure-time activities.

(4) Increased opportunities for adult education in music.

(5) Improvement of choir and congregational singing in the churches and Sunday schools; increased use of instrumental ensemble playing in connection with church activities.

(6) Encouragement and support of all worthwhile musical enterprises as desirable factors in making our country a better place in which to live.

"Statement of Belief and Purpose," from Resolutions adopted by the Music Educators National Conference at its biennial meeting held in Los Angeles in 1940. The original statement, of which this is a simplified version, was first published in the *Music Educators Journal*, then the *Music Supervisors Journal*, for October 1930.

Preface

MANY PERSONS have had a part in the preparation of the material included in this book. In the fall of 1942, 531 members of the MENC were named as members of the thirty-eight music curriculum committees which prepared preliminary reports, published in 1944; that same year the work thus begun was taken up by six parallel sets of committees appointed by the presidents of the six MENC Divisions. The reports and recommendations submitted by these regional committees were correlated and published in 1946. Before the ink was dry in this "Interim Series" volume, another complement of committees, this time forty in number, was organized on a nation-wide basis to draft the final reports from which has been drawn the bulk of the material in this book.

In all, nearly 2,000 members and friends of the MENC served on these curriculum committees as members or consultants, many during two or all three of the periods devoted to the work. In addition, many hundreds contributed to the book by participating in the open sessions of the committees—taking part in the discussions, supplying demonstrations and the like—or by answering questionnaires or furnishing other aids.

To augment the reports of the curriculum committees, the editor* was instructed to make use of pertinent material available from other sources, such as the Music Education Research Council, the Editorial Board of the *Music Educators Journal*, the Music Education Consultants' Councils called in 1945 by the presidents of the six MENC Divisions, and the Council of Past Presidents. Personnel of the various groups which appeared in previous printings (pages 244-254 inclusive) have been omitted from this fourth printing of the volume in order to make space for other important material included in the revised appendix.

Obviously, the nature and purpose of the book are such that effective organization of the content precludes identification of individual reports, and for the most part it has been necessary to waive "credits" to committee groups or members. Therefore, this page is dedicated to the contributors *en masse* in token of the appreciation everyone who makes use of the book would like to express to everyone who has participated in any way in the activities which have made the book possible—to all whose names are in the personnel list mentioned above, and to the many others who gave assistance.

It is also fitting to acknowledge here the gratitude owed by the music education field to the MENC presidents under whose leadership this great work was accomplished: to National President Lilla Belle Pitts (1942-44), who conceived and initiated the Widening Horizons Curriculum Committee Studies program; to National President John C. Kendel (1944-46), who supervised the work during its concluding period, and to the six Division presidents responsible for the regional committee organizations during the 1944-45 interim—Gratia Boyle, Southwestern; Wayne S. Hertz, Northwest; Vincent A. Hiden, California-Western; Max S. Noah, Southern; Alfred Spouse, Eastern; Hazel Nohavec Morgan, North Central. And to the latter named, a double accolade for skillful accomplishment of the almost gargantuan task of compiling, correlating and editing required to put this finished volume in our hands.

CLIFFORD V. BUTTELMAN, *Executive Secretary,*
Music Educators National Conference

*Hazel Nohavec Morgan, appointed by the Executive Committee as editor of the Interim reports, was reappointed to edit this volume.

Editor's Foreword

THIS MUSIC EDUCATION SOURCE BOOK represents the culmination of the four-year cumulative investigations and reports of the Music Educators National Conference Curriculum Committee organization. The book, the fourth of a series, stems from the united efforts of thousands of individuals who have given unstintingly of their time, experience, and best thinking so that music education, as a profession and an art, might be more clearly defined, so that practices and ideals might become unified, and so that we, who are entrusted with the education of the youth of our country through music, might better meet the challenge which is before us.

* * *

In these pages we affirm our faith in music and our belief that music teaching has cultural, physical, psychological, sociological, and intellectual implications as well as obvious objectives of seeking to develop perfection in musical performance. This book testifies that we have pledged ourselves in service through music education to the fullest of our capacity and to the best of our ability.

The first volume of curriculum studies, issued in 1944, contained some one hundred pages of reports which were prepared by the MENC Curriculum Committees appointed in 1942 and submitted for refinement in the committee consultants' meetings held at St. Louis in 1944. This 1944 committee assembly was held in lieu of the usual biennial national meeting of the MENC due to wartime travel restrictions. The first volume served two definite purposes: (1) it gave a picture of the music education field, and (2) it served as a tangible basis for future investigation.

The second volume, *Biennial Interim Series*, published in 1946, was a paper-bound, printed book of ninety pages. It was an interesting experience to edit this book, as the material submitted came from parallel committee organizations set up for the 1944-45 period by each of the six Divisions which comprise the MENC. This meant that there were six reports for every area of committee study, and there were thirty-one areas included. The composite of these reports represented all parts of the United States, all grade levels, all types of activities in the field of music education, and many varieties of viewpoints. Each group of music educators had worked to advance the ideas, ideals, and material as reported in the first volume. Much progress was indicated, and the direction which the future investigations should take was clearly shown. Over two thousand copies of the second volume found their way into libraries and into the hands of music educators who were interested and anxious to assist in completing the expanded music education curriculum project.

* * *

The vast amount of material made available for the third and fourth volumes made some condensations and a few omissions imperative. Duplications have been included only where they enhance differing areas. The reader will discover controversial issues and emphatic statements from diametrically opposed viewpoints. He will find other differences or disagreements which reflect varying practices in certain localities. Regrettably, he will find insufficient data in some instances. Nevertheless, this Source Book is a veritable storehouse of information, covering all phases of music education endeavor. It stands as a monument to the progress which music education has made in approximately one hundred years, and to the devotion of all those whose contributions have made the volume possible.

* * *

If this book provides guidance for those who are less experienced, inspiration to those who are striving, clarification for those in doubt, or stimulation to further investigations—either to substantiate, disprove, or to expand inconclusive data—it indeed serves a noble purpose. If it brings a realization on the part of general

educators, administrators, and the public at large of the many ways music can and is being used for widening the horizons of living, it is well worth the collective effort expended.

I am grateful for the opportunity to serve the Music Educators National Conference and the cause of music education as editor of this book. It has been a challenging, interesting, and inspiring experience.

HAZEL NOHAVEC MORGAN

Widening Horizons for Music Education

Requiring Changes of Organization and Operation of Music Curricula

GENERAL ASPECTS OF TEACHING PROGRAMS

1. ELEMENTARY SCHOOL CURRICULUM
 - a. Primary Grades
 - b. Intermediate Grades
 - c. School-Community
 - d. Home Rooms
2. JUNIOR HIGH SCHOOL CURRICULUM
 - a. General Music Classes—singing, listening, reading
 - b. Instrumental Classes
 - c. Bands, Orchestras, Choral Groups
3. SENIOR HIGH SCHOOL CURRICULUM
 - a. General Program—Music Classes
 - b. Elective Program—Assemblies—instrumental field, vocal field, theory, history, appreciation
4. JUNIOR COLLEGE CURRICULUM
5. COLLEGE CURRICULUM
6. TEACHERS COLLEGE CURRICULUM
7. RURAL SCHOOL CURRICULUM
8. PRIVATE SCHOOL CURRICULUM
9. LABORATORY AND EXPERIMENTAL SCHOOLS
10. PRE-SCHOOL—Nursery School, Play School, Kindergarten

SIGNIFICANT FACTORS INFLUENCING CURRICULUM DEVELOPMENT

- Educational Psychology
- Educational Philosophy (point of view)
- Educational Methods
- Curricular Trends
- Curricular Materials
- Curricular Activities
- Inter-Curricular Relations
 - a. in the field of music
 - b. with other subjects
- Inter-School Relations
- Inter-Community Relations

SPECIAL ASPECTS OF TEACHING PROGRAMS

1. ORCHESTRAS
2. BANDS
3. CHOIRS AND CHORUSES
4. INSTRUMENTAL MUSIC CLASSES
5. INSTRUMENTAL MUSIC ENSEMBLES
6. VOICE TRAINING CLASSES
7. VOCAL MUSIC ENSEMBLES
8. MUSIC THEORY, COMPOSITION AND ARRANGING
9. RADIO TECHNIQUES
10. PUBLIC PERFORMANCES
11. PIANO INSTRUCTION CLASSES
12. CONDUCTING
13. MUSIC HISTORY AND APPRECIATION

RELATIONS AND RESOURCES INFLUENCING CURRICULUM DEVELOPMENT

1. COMMUNITY AGENCIES
 - a. Home
 - b. Church
 - c. Civic Groups
 - d. Scout Organizations
 - e. Recreational Organizations
 - f. Welfare Societies
 - g. Business and Industry
 - h. Community Festivals
2. CHILDREN'S AND YOUTH CONCERTS
3. INTER-CULTURAL RELATIONS THROUGH STUDENT EXCHANGE
4. INTER-AMERICAN RELATIONS (in the field of music)
5. INTER-ALLIED SONG EVALUATION
6. CONTEMPORARY MUSIC IN U. S. (serious and popular)
7. NATIONAL EDUCATION ASSOCIATION
8. UNITED STATES OFFICE OF EDUCATION
9. CREATIVE MUSIC PROJECTS
 - a. Treasury Department
 - b. Victory Corps
10. MUSIC EDUCATION AND MUSICOLOGICAL SOCIETIES
11. FOLK MUSIC OF U. S.
12. PROFESSIONAL AND TRADE RELATIONS (Publishers—Manufacturers—Distributors --Dealers)
13. PRESS RELATIONS
14. MUSICIANS UNION
15. RADIO BROADCASTS
 - a. CBS School of the Air Advisory Committee
16. SOUND FILMS
 - a. Educational Films
 - b. Commercial or Feature Films
17. LIBRARIES
 - a. Materials (books, phonograph records, films)
 - b. Care and Organization of Materials
18. BIBLIOGRAPHY OF RESEARCH PROJECTS AND THESES

The chart shown here was prepared [1942] in order to present more graphically the relations of both individual members and committee groups to the music curriculum picture as a whole. It will be noted that central to the general and special aspects of music teaching programs are certain significant educational factors, while underlying and giving support to the entire structure are cultural relations and resources which exert a profound influence upon progressive curricular development.—L. B. P.

Ever-Widening Horizons of Music Education

WHENEVER the collective energy of a professional organization reaches a point where the power generated has to move along a widely diversified front, it is expedient to look for more effective ways and means of unifying forces. The Curriculum Committee plan set up during the 1942-44 biennium was a direct answer to this need for a re-coordination of action and effort in the ranks of the Music Educators National Conference.

The Cause

Numerous factors have contributed to the promotion and development of a widely diversified program of music education in our schools. World War II speeded up activities already under way and at the same time created new problems. Furthermore, music, as an essential part of a program of general education, was subjected to the same influences that were making marked changes in the entire school field. It was evident that music education had to come to grips with the drastic influences and major changes in ideas, institutions, and conditions that were affecting every other area of human thought, action and association.

Unquestionably, we had reached a turning point in our organizational processes. That this was a vantage point was equally unmistakable. Every analysis and all evaluations of what lay ahead indicated Widening Horizons for Music Education. Vistas stretching out and beyond the reach of immediate vision invited explorations which promised expansion and development. But, in order to move with the combined strength of joint action, we had before us the practical problem of trying to bring greater unity into the multiplicity of a continually broadening music curriculum.

The Plan

Perhaps without too much confidence, and more wishful thinking than we now acknowledge, a plan was evolved which had a four-year scope and which required the assistance of many hundreds of workers. These loyal music educators were assigned to specific committees. Each committee tried to bring up, inquire into, and work toward the solution of problems which, in the specific area or phase represented by the committee, were involved in furthering the purposes of music education. A program of action was developed, with close attention to probable differences of both direction and emphases in educational plans for the postwar world.

In addition to the discussion method and the exchange of ideas through correspondence—both effective and time-honored in conducting committee deliberations—other methods of stimulation, inspiration, experimentation and evaluation were utilized. At the St. Louis Convention (1944) and the Cleveland Convention (1946) there were demonstrations, clinical observations, lectures by outstanding authorities, and musical performances. These served not only to interest and inspire, but were provocative of further discussion and study. In 1945, the wartime "Consultants' Councils" augmented the work of the Curriculum Committees in a large degree. Indeed, from a practical view at the time these lines are written, the war situation and the "emergency" procedures invoked proved a boon to our progress in music education.

The Results

At St. Louis, in 1944, each committee submitted a report of progress. These were mimeographed and formed the basis for further investigation and refinement. In 1945, each of the six Divisions of the Conference submitted reports which showed a remarkable development. These Division reports were unified and printed as an "Interim Report." Again, a large number of music educators were willing to continue the investigation and refinement of the work already accomplished. This book is the final result of the entire curriculum committee investigation. It stands as a monument to unselfish labor and constructive thinking.

The "Widening Horizons" which we saw opening before us were not viewed in terms of spatial relations. Instead, we saw them as inspiring prospects for the realization of well-founded hopes. This book is living testimony that the forward movement toward "Widening Horizons" for music education, which began not in 1944 but in 1907 when the MENC was founded, is gathering power each year and will continue to do so with increasing momentum so long as loyal music educators, such as the thousands whose experience and cooperative effort are represented in these pages, continue to inhabit the earth.

As a member in the ranks of the Music Educators National Conference, I want to express my sincere appreciation to all who have contributed to the final results of this great cooperative effort. I pay special tribute to my colleague, John C. Kendel, during whose term as national president the curriculum studies were completed, and to the presidents of the Division Conferences who carried on during the interim period—Gratia Boyle, Wayne S. Hertz, Vincent A. Hiden, Hazel Nohavec Morgan, Max S. Noah, Alfred Spouse. And certainly we are all grateful to National President Luther A. Richman and the members of the Executive Committee for the 1946-48 biennium, during the opening months of which the fundamental task of financing the publication of the book was undertaken—by no means a small venture

LILLA BELLE PITTS,
Past President (1942-44) of the MENC

A Declaration of Faith, Purpose and Action

*Resolutions adopted by the
Music Educators National Conference
Cleveland, April 1, 1946*

WE, THE MEMBERS of the Music Educators National Conference, reaffirm our conviction that music is a beneficent agent for making life more satisfying. In peace as well as in war, music is one of the most important sources of spiritual sustenance.

We reaffirm our faith in the value of music in education, and particularly in its importance in the development and control of attitudes, feelings, and emotions.

We believe in America; we believe that music is helping to strengthen the power and ideals of our country. We believe it is our responsibility to bend every effort to the end that this power of music shall reach into the whole life of America, through every community, and contribute its full share to our national welfare and development.

I

Music in the Elementary and Junior High School Grades

We recommend that increasing emphasis be placed on the program of music education in the elementary and junior high school grades; that teacher-training institutions implement this progress by stressing this phase of teacher preparation; and that maintenance of standards be supported by city and county supervisory service.

II

State Music Supervision

We further recommend that each State Department of Public Instruction include a State Supervisor of Music on its staff.

III

String Instrument Promotion

In the stress and strain of modern living it is becoming obvious that the patient, time-consuming endeavor needed by pupils for the development of string instrument performance is being neglected.

We recommend that all music educators become aware of this trend and use their influence to encourage the interest of young folk in the string instruments, and make every effort to nurture this interest.

IV

Music in the Senior High Schools

We commend highly the attention now being given to the glee clubs, choruses, choirs, orchestras, and bands in the high schools. However, these elective subjects reach only a small percentage of high school students throughout the nation. To provide appropriate musical experience for a larger portion of pupils we urgently recommend that more offerings in general music courses be included in the curriculum.

V

Skill in Reading Music

Despite the growing tendency to give less time and attention to acquiring skill in reading music, we reaffirm our belief in the importance of an ability to perform music easily and accurately from the printed page.

VI

Time Allotment

A well-rounded program of music activities in the elementary school should include singing, listening, creating, playing, rhythmic expression, dramatizations, and music reading. We recommend a minimum allotment of one hundred minutes per week as essential to the effective realization of such a program.

VII

Technological Aids in Music Education

We believe that recordings, radio, television, the stroboscope, the mirrorscope, films, and other audio-visual devices are capable of supplying effective teaching aids. We recommend that music educators investigate, study, and become aware of the valuable potentialities of all such equipment.

VIII

Music Teaching as an Exponent of Democratic Processes

While we are training thousands of young men for military duty, we must also train the younger millions to embrace the ideals and democratic processes for which civilization strives. To that end each one of us is under the necessity of searching out procedures of teaching that will make our classroom the highest example of a functioning democracy.

IX

The Broadening Scope of Musical Experiences

Lines of separation between popular entertainment music, on the one hand, and the music of standard concert and opera repertoires, on the other, are slowly but surely becoming less marked.

Furthermore, there is a tendency in music education to view and estimate the total music curriculum in relation to the total social and cultural scene of life.

Both the so-called popular and so-called high-brow music of today stem from the cultural level of this period of our national growth, and in music, as elsewhere, we are a nation uneasy in our diversity of contrasts.

It follows that bases of judgment and choice of values for our young people are the more imperative. We, therefore, recommend that music educators seriously study ways and means of achieving a combination of the dynamic factors embodied in the music of today and the enduring music of the past in programs that remain consistent with the aims of music education.

X

International Cultural Relations Through Music

A world at peace is the dearest hope of the millions of people in every country on earth. Music is the universal language and should be utilized at its highest potential power to help win and sustain world-wide peace.

We, the members of the Music Educators National Conference, therefore, urge the adoption of the bill now pending before Congress authorizing the cooperation of the United States in the United Nations Educational, Scientific and Cultural Organizations.

We further urge that our Executive Committee set up a special committee with delegated power to proffer to the President of the United States and to the Secretary of State our full cooperation in this international project, and that the members of

this special committee use their every effort to see that music is adequately represented on the proposed commission and on the proposed committee to be appointed by the Secretary of State.

XI

Providing Music Material is a Social Responsibility

Since the foundations of democracy are rooted in broad education, the providing of material for the educational process is a matter of public concern. Music Education is highly dependent upon adequate variety of books, music, instruments, records, and other aids, many of which cannot equal in sales the figures reached by purely entertainment products.

As educators, we maintain that approved educational material is so vital that all producers of such material, and the manufacturers of phonograph records in particular, are obligated to plan their products not entirely as commercial outputs which, piece by piece, are to be evaluated as to their revenue-producing possibilities, but also as long-view educational outputs for influencing that richer outlook on life which tends to perpetuate our democracy.

[The foregoing resolutions, presented by the Council of Past Presidents, were unanimously adopted by the Music Educators National Conference at its twenty-ninth convention (tenth biennial) at Cleveland, Ohio, April 1, 1946. Members of the Council at this time were: Herman F. Smith (chairman), Mabelle Glenn (secretary), John W. Beattie, Edward B. Birge, George Oscar Bowen, William Breach, Walter H. Butterfield, Frances Elliott Clark, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, Karl W. Gehrken, Edgar B. Gordon, Henrietta G. Baker Low, Joseph E. Maddy, Arthur W. Mason, Osbourne McConathy, Elizabeth C. McDonald, W. Otto Miesner, Charles H. Miller, Russel V. Morgan, Lilla Belle Pitts, Fowler Smith, John C. Kendel, incumbent 1944-46, *ex officio*.]

... ..
... ..
... ..

... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..
... ..

Section I

The Music Education Curriculum

Levels of Instruction

from

Pre-School

through

College

Section I

The First Economic Conference

January 1, 1900

1900

1900

1900

1900

CHAPTER I

MUSIC IN PRE-SCHOOL: NURSERY SCHOOL, PLAY SCHOOL, KINDERGARTEN

THE TEACHER of little children who has a genuine feeling for music is keenly aware of the possibilities which it affords for the wholesome development of the child's emotional nature even at this age level. She seeks to make the rich experiences of music, in all its forms, a part of the child's living at home as well as at school, and uses music as a means of enriching and interpreting his everyday experiences.

Music in Early Childhood—Ages Two to Six*

The musical experiences of the young child are among his ways of living. They tell him of the things that matter to him, such as his pleasure in moving and in finding patterns of movement and of sound; his feeling about home, family pets, the physical world, play, community relations, and the like. Growing child experience implies growing familiarity with tonal-rhythmic material, and guidance toward musical growth takes advantage of the child's natural ways of behaving. He uses his body as a medium of musical expressiveness and he uses instruments to extend that power. He sings almost continuously and he uses musical materials to suit his own purposes.

The entire musical development of a child is influenced markedly by his musical experiences in his pre-primary years. Parents and teachers can add greatly to this growth by providing experiences in music which will do the following:

- (1) Encourage joyous and meaningful expressions through music, thereby leading the child to accept song and bodily movement as natural media for interpreting, understanding, and enriching his daily living.

- (2) Stimulate in the child awareness of sound and movement in his surrounding environment.

- (3) Foster creative musical expression in children while respecting individual differences, capacities and tastes; accept early musical efforts with the understanding of adults who are themselves free and creative.

- (4) Lay a broad musical foundation through the ear, the voice, and the body by the use of simple rhythmic and melodic instruments.

Some of the influences which affect the quality of the child's voice from infancy to the time of school enrollment are the singing habits of the mother, radio programs listened to, and recordings which are heard repeatedly.

Singing Habits of Mother. Through parent-teacher group meetings, much knowledge may be disseminated on the importance of exposing the infant to beautiful singing and speaking voices in the home. Mothers may be awakened to the many possibilities for musical contact in everyday incidents.

The current music journals and childhood magazines contain many hints and devices to help parents in laying a good musical foundation for the infant. It is recommended that more articles of this type should be prepared and submitted for publication.

Radio. The radio affords many fine opportunities for hearing worthwhile musical programs. Teachers and parents need to become familiar with the kinds of musical programs most beneficial to the young child.

Phonograph and Recordings. Many beautiful recordings have been made expressly for small children. The word content and tune lines have been carefully

*From Research Council Information Leaflet No. I, by Marion Flagg.

selected. Approved lists of recordings which are wholesome and desirable are available and should be discussed with and distributed to parents.

Definition of Terms

In order to clarify further discussion, the term *pre-school* is defined as including the following:

- (1) *Child-care Centers*—an emergency activity sponsored by the government or large industries, they are not educational primarily.
- (2) *Nursery School*—an educational activity for children below four years of age.
- (3) *Junior Kindergarten*—school for four-year-old children.
- (4) *Senior Kindergarten*—school for five-year-old children.

The Singing Voice of the Pre-School Child

If the child hears only the proper tone quality at school and in his home, he develops alert listening habits for music and begins to sing at a very early age. All tonal development of pre-school-level children should be in the spirit of play and motivated by or in connection with some child activity.

Means of Securing Light Head Tones. Since the only correct singing voice of the child is a light, clear head tone, and since this is the only voice which will keep the tone sweet and musical and at the same time preserve the delicate vocal organs, the work of developing the head voice is of primary importance. This is one of the chief musical obligations of the teacher of little children.

Any remedial work done at this stage should be in the spirit of play and closely associated with or an outgrowth of the child's activities. For example, the calling of a playmate in another group using high, light tones. Songs which use arpeggios and octave intervals are recommended.

The power to imitate is very strong with the young child, therefore the good model of tone quality given by the teacher will be imitated by the children. Imitating the sounds of nature which are closely associated to the experience of the child may be the source of many delightful voice games.

Assisting the Non-singer. Sympathetic understanding on the part of the teacher and skillful handling of each individual case will bring results in time unless there is some physical disability. Many children of this pre-school group are merely musically retarded and need only the time and experience to find their singing voices. The establishment of correct attitudes and the giving of a feeling of success will prevent self-consciousness. Any corrective measures with this age group should be very informal and given in connection with the child's activities. Greater emphasis will be placed upon this phase of music instruction in the kindergarten and first grade.

Many texts contain specific aids and ideas for use with non-singers or conversational singers. The pre-school teacher should consult the teachers' manuals for various textbook series as well as general library lists.

Learning Songs. Singing should be for the joy of it and closely related to the child's activities. Simple, short, and tuneful melodies sung by the teacher with due care in matters of correct pitch, phrasing, and expression will be learned easily. The child will welcome eagerly the opportunity to express himself in song and will readily acquire the ability to sing a tune. He will wish to learn the songs he hears both at school and at home. Most children are taught *too few* songs. All the fine points of good musicianship should be meticulously observed in the teacher's performance of even the simplest songs. These years are formative ones and the little child is entitled to the best in music.

Good ventilation, good posture, and good phrasing are conducive to proper breathing while singing. To exercise this habit of natural breathing while singing, many little breathing games which are delightful to the child will secure effective results. For example, before singing *Happy Birthday* to a member of the group, blow out all the imaginary candles on the birthday cake. This will be followed probably by a hearty laugh, which is the best conditioner of all.

Rhythmic Activities

Experience has taught that the best way to develop a feeling for rhythm, time, phrasing, etc., is by actually experiencing them through bodily movements. This should be a free expression, allowing the child to discover what he wishes to express and how he can show it. Repetition of rhythmic patterns gives meaning to the music and everyday rhythmic experiences that are heard and felt will awaken the spirit of rhythm in the child. For example, the tick-tock of the clock.

Since the child's nature is active he uses natural fundamental movements in the spirit of play and when these movements are enriched by an association with worthwhile music, a wealth of experience in free rhythmic expression will result. The rhythm band, mimetic play, and certain types of dramatization will further the rhythmic development of the pre-school child.

Recommendations

(1) That child-care centers, nursery schools, and kindergartens be under the direction of some professional agency such as a board of education, and that the music be supervised and taught by a trained personnel.

(2) That educators cooperate with the workers in child-care centers and that these workers be made to feel free to ask help of school music departments.

(3) That all phases of music response, listening, singing, playing, rhythmic and creative activity, or combinations of these, be recognized according to the age, interest, and development of the child.

(4) That when the need arises, parent-teacher organizations request the opening and operation of pre-schools, if and when capable and trained teachers are available.

(5) That available and experienced teachers, who for certain reasons have resigned from active service, be enlisted for this work, and that refresher courses be offered for such teachers.

(6) That the study of music and materials for these schools be referred to a standing committee on pre-school activities.

(7) That these recommendations be referred to the committee on teacher training with the suggestion for encouragement to and training for teachers at this grade level.

(8) That educators must recognize the general trend to extend the regular school program one year below that of the kindergarten.

Bibliography

- Armitage, Theresa, and Dykema, Peter W. *Our First Music*. Boston: C. C. Birchard & Co., 1941.
- Coleman, Satis. *Your Child's Music*. New York: John Day Co., 1928.
- Coleman, Satis. *Creative Music in the Home*. New York: John Day Co., 1928.
- Fox, Lillian M., and Hopkins, L. Thomas. *Creative School Music*. New York: Silver Burdett Co., 1936.
- Grandprey, M. B., and V. T. F. *A Study of the Development of Children's Ability to Sing*. *Journal of Educational Psychology*, October 1934.
- Jersild, A. T., and Beinstock, L. *Development of Rhythm in Young Children*; *Child Development Monograph*. New York: Teachers College, 1935.
- Jersild, A. T. *The Influence of Training on the Vocal Ability of Three-Year-Old Children*; *Child Development No. 8 Monograph*. New York: Teachers College, 1931.
- Johnson, Harriett. *Children in Nursery School*. New York: John Day Co., 1928.
- Kuhn, A. L., and Peterson, M. *Music in the Nursery School*. *Child Education*. 14-309. 1937-8.
- Seashore, Carl E. *Music Before Five*. *Child Welfare Pamphlet No. 72*. Iowa City: University of Iowa.
- Thorn, Alice. *Music for Young Children*. New York: Scribners, 1929.
- Updegraff, John, et al. *The Effect of Training Upon the Singing Ability and Musical Interest of Children Aged 3 to 5*. *Studies in Child Welfare*. 346 Vol. XIV. Iowa City: University of Iowa.

CHAPTER II

ELEMENTARY SCHOOL CURRICULUM

THE ELEMENTARY music curriculum, like that in all other subject areas, must subject itself to the penetrating analysis of educators and parents demanding justification for content, procedure, materials and outcomes. Investigations indicate that many music educators are aware that the time has come to evaluate the music curriculum of the elementary school in the light of its effectiveness in realizing the ultimate aim of all education—namely, to assist children in the attainment of right judgment, appreciation and control of social values. As the needs of society change, the content of the curriculum tends to change, therefore it should never be regarded as final. It is recognized that music serves as a means of integrating the child's personality through a rich variety of musical experiences. The teacher has a new rôle in the unfolding of these widening music horizons.

General Problems

Elementary school music should be for all the children of all the people. Each child should have experiences to enable him to emerge as a good and satisfactory citizen. The objectives of elementary school music are:

- (1) To help the child secure his correct singing voice; develop rhythmic response to music through free bodily movements; develop an interest in instrumental music; develop genuine love for and appreciation of good music.
- (2) To increase desire to participate in musical activities.
- (3) To lead children to self-expression through music.
- (4) To develop musical skills and understanding.
- (5) To find talent and provide for its development.

Every child in every grade should have a place in school music activities and programs. Those few who for physical reasons cannot sing may participate in other needed activities. Selection of pupils for these programs should be democratic; however, the music rights of the individuals should not be denied or slighted. Opportunities for talented children should be provided in school without exploiting them, and parents should be encouraged to arrange private lessons for such pupils.

A music festival in which large numbers of children from many schools participate may be used. The results of music training in the classroom must be transferred to the community and its institutions.

Suggested General Musical Experiences

The individual can scarcely be expected to express himself adequately through music unless he is provided with the following well-organized, cumulative sequence of successful musical experiences that will give him the power he needs for self-expression.

Singing Experiences

- (1) Song repertoire of musically interesting and worthwhile rote materials that (a) suits the child's age and experience; (b) presents gradual sequence from simple, short songs to those more difficult melodically and rhythmically; (c) integrates with school and home experiences; (d) is cumulative and will function in the experience of living.
- (2) Diagnosis and cure by individual attention of children who present vocal problems.
- (3) Music reading-readiness program that meets the needs of varying groups and bridges the rote-note process successfully.
- (4) Introduction of the score as means to the end of a continuing and expanding song repertoire that will make a nation of musical literates.
- (5) Acquaintance with great composers and artists through the music sung.
- (6) Participation in special choir or glee club by selected students.

Listening Experiences

- (1) Listening to songs to learn words and melody.
- (2) Listening to instrumental music in order to experience rhythmic expression.
- (3) Listening to "live" or recorded music for (a) the joy it affords; (b) acquaintance with musical literature; (c) development of discrimination and critical judgment; (d) understanding of the form of music; (e) understanding of great musical personalities of present and past.

Rhythmic Experiences

- (1) Bodily responses to music of simple rhythms such as walking, running, skipping, jumping, etc.
- (2) Imitative response, creating rhythms and dramatizations in response to music of varying moods.
- (3) Directed rhythmic responses in singing games and folk dances.
- (4) Simple patterns in rhythmic responses into note and rest values in musical notation.

Playing Experiences

- (1) Opportunity for playing in the rhythm orchestra.
- (2) Play toy flutes or other pre-orchestral instruments.
- (3) Pupils may take class piano or instrumental lessons.
- (4) In upper elementary grades pupils begin to play in school orchestras.

Creative Experiences

- (1) Setting words to music, either familiar or original verses.
- (2) Composing tunes for special occasions, dramatizations, etc.
- (3) Devising new forms in dancing.

Suggested Specific Musical Experiences

The elementary school child must be surrounded by situations that bring him all types of musical experience which he can enjoy, and through which he will grow and develop in his own way toward a deeper love and understanding of music. Some typical school situations are:

Singing Games	Piano, violin and other instruments in solo performance or ensembles
Rhythm Orchestra	Orchestras—Bands—Choral groups
Classroom Singing	School programs given on the radio
Individual Singing	Attendance at orchestra and band concerts adapted to young listeners
Singing in Small Groups	Listening to well-chosen programs on radio by artists (vocal and instrumental)
Singing in School Choirs	Music Festivals
Singing in Assemblies	Music Heard at Movies
Singing in Operettas	Church Music
Creative songs for Class Singing, Programs and Graduations	Listening Lessons
Keeping Musical Scrapbooks	
Children's Singing Plays	
Playing Instruments	

The child should be encouraged to share with his classmates his out-of-school musical experiences. Some practical illustrations are:

- (1) Radio reports.
- (2) Reports on concerts, recitals, interesting music heard at movies, community programs.
- (3) Diaries of musical events.
- (4) Teaching songs or games learned out of school.
- (5) Recitals by students studying privately, for classmates and assembly.
- (6) Pictures, clippings, posters, etc., on bulletin board.

Outcomes of Musical Experiences

The criteria which the pupil will use in the evaluation of music are dependent upon the pupil's musical capacity and his own musical experiences and training. It is important that the school provide many opportunities for the pupil to hear the best music so that he will choose fine music both for performance and for his listening pleasure.

It was agreed that techniques of singing and playing are fairly well established but that techniques of creative and listening activities in music need further research and clarification.

Areas for Further Emphasis

There is need for further and continued emphasis in three broad areas: (a) the various phases of the elementary music curriculum, (b) an evaluation of the reading program, and (c) a more effective in-service training program for general elementary grade teachers.

Phases of the Elementary Program. A continuous evaluation of the curriculum should be always in progress. The following are some of the items which merit consideration.

- (1) The place of music in the elementary school curriculum.
- (2) A well-balanced music program which is truly workable and practical.
- (3) Interrelationship of the vocal, instrumental and listening activities.
- (4) Use of melody instruments at both primary and intermediate grade levels.
- (5) Making of tuned instruments at the intermediate grade level in correlation with classes in science and practical arts.
- (6) Encouragement of vocal and instrumental ensembles.
- (7) Integration of music with other interests and areas of instruction only to the extent that the music program continues to function satisfactorily.
- (8) The value to the total development of the child of creative expression in the various phases of the elementary music program.
- (9) Development of well-planned assembly singing at all elementary grade levels.
- (10) Use of audio-visual aids as educational tools.
- (11) Need for adequate equipment of all types.

Reading Program. The reading program needs further emphasis upon reading readiness. As musical reading skill is an outgrowth of the total experience in music, physical-aural-visual, it can be a satisfying and enjoyable activity as a component part of the total elementary program. Children at the kindergarten-primary level should be surrounded by many situations in which there is opportunity to develop (a) the singing voice, (b) rhythmic bodily movement, (c) creative expression; (d) a desire to listen to music, (e) good listening habits, (f) a concept of the movement and duration of notes by observing the musical notation of songs learned by rote, (g) an eagerness to experiment with percussion and simple melody instruments and (h) a general musical vocabulary.

It has been agreed quite universally that the actual reading of the printed page in music should be delayed until the child is ready and has a need for it. This will, in many cases, be as late as the fourth grade. This delay of note reading will give additional time for real musical enrichment which has previously been devoted to laborious and uninteresting drill.

Important points of emphasis for teachers at the intermediate level along with the teaching of note reading are, (a) establishment of good attitudes, (b) use of children's interests in selecting reading as well as rote material, (c) understanding of levels of ability, (d) need for making all music reading purposeful.

Observation of familiar and new songs; creating original songs, descants, rhythms and harmonizations; employing tonal, percussion and chording instruments;

use of radio and recordings, are some of the class activities which enhance formal sight reading practices and which lead children to discover the possibilities of personal musical growth and power.

In-Service Training.¹ More adequate in-service training for the classroom teacher is necessary. It is important that the classroom teacher be made to feel secure in any musical activity. She knows how children learn and should be encouraged to use this knowledge in teaching music to children. University extension courses, workshops, radio lessons, and teachers' meetings where the teacher actually experiences and participates in music activities, are possible aids for providing this training. Such a program might include a survey of materials, conducting, playing chord instruments to familiar songs, playing melody instruments, proper use of their singing voice and steps in music reading at different grade levels.

* * *

The Beginning of Instrumental Music²

The instrumental training of children should begin in the home with rhythmic development and muscular coordination through singing games and dances. These incidental types of experience will be followed in the kindergarten and primary grades with participation in the rhythm band and experimentation with simple types of melodic-percussion instruments such as tuned glasses or bottles, chimes, bells and xylophones.

Class piano instruction in which children learn to play simple songs (even if only with one finger technique!) should be correlated with the singing program. The educative value of such space-frame instruments in which eye and hand—ear and voice—are collaborators in the process of developing the rhythmic and melodic sense is generally accepted by music educators.

These preliminary experiences, particularly a familiarity with the piano keyboard, should be considered as fundamental prerequisites to beginning work in band and orchestra instruments in the fourth and fifth grades where a discriminating ear and subtle differentiations in motor or manual responses are so vital to satisfactory progress and to further pleasure in musical activities.

Beginning with the fourth grade there is a growing tendency to gather all the performers upon orchestral instruments into one instrumental ensemble usually called the school orchestra. While this organization cannot pretend to have complete instrumentation, nevertheless, its value is great and it offers training and experience to talented and interested children in the elementary school. The majority of teachers seem content with an ensemble that contains violins, flutes, clarinets, cornets, piano and percussion. Some would like to have other instruments of the orchestra such as cello, bass, trombone, and oboe, but perhaps the best policy would be to develop a strong program using the instruments first named without feeling the necessity for development of other instruments at this age level. It is understood that when such unusual instruments are available among the students they should of course become members of the ensemble. Many schools will find it worth while to include small ensemble units such as two or three violins and piano, clarinets and piano, and numbers of other combinations of available instruments.

* * *

Those working with small children especially in the area of music would do well to remember, as Frances Elliott Clark has often said, that the structure grows high, dominating and beautiful only as the foundation is solid. Build the foundation deeper and wider.

¹See Chapter VII, "Education of Music Teachers."

²From Research Council Information Leaflet No. 3, "Instrumental Music in the Elementary Grades" by W. Otto Missner.

Bibliography

CREATIVE ACTIVITIES

- Earhart, Will. *The Meaning and Teaching of Music*. New York: M. Witmark & Sons, 1935. Chapter XV and appendix.
 Fox, Lillian M., and Hopkins, Thomas L. *Creative Music*. New York: Silver Burdett Co., 1934.
 Gehrkens, Karl W. *Music in the Grade Schools*. Boston: C. C. Birchard & Co., 1934. Chapter IX.
An Experimental Study of Creative Work in Public School Music. Pittsburgh: Public Schools Publications. Vol. VIII, No. 2, 1933.
Creative Activities. Bloomington: National Society for the Study of Education. Part II, p. 123. 1936.

MUSIC READING

- Cundiff, Hannah, and Dykema, Peter W. *New School Music Handbook*. Boston: C. C. Birchard & Co., 1939.
 Dykema, Peter W. *Music for Public School Administrators*. New York: Bureau of Publications, Teachers College, 1931.
 Farnsworth, C. H. *Education Through Music*. New York: American Book Co., 1909.
 Gehrkens, Karl W. *Music in the Grade School*. Boston: C. C. Birchard & Co., 1934.
 Hubbard, George E. *Music Teaching in the Grades*. New York: American Book Co., 1934.
 Kwalwasser, Jacob. *Tests and Measures in Music*. Boston: C. C. Birchard & Co., 1927.
 Kwalwasser, Jacob. *Problems in Public School Music*. New York: M. Witmark & Sons, 1932.
 McCauley, Clara. *Professionalized Study of Public School Music*. Knoxville: Joseph E. Avent, 1932.
 Mursell, James, and Glenn, Mabelle. *Psychology of School Music Teaching*. New York: Silver Burdett Co., 1931.
 Norton, Alma. *Teaching School Music*. Los Angeles: C. C. Crawford, 1932.
Teachers Books for all Music Texts in Series.
Yearbooks and Journals of the Music Educators National Conference.
Yearbooks of the Music Teachers National Association.

LISTENING LESSONS

- Baldwin, Lillian L. *Listening*. Bloomington: National Society for the Study of Education—Part II, 1936.
 California State Course of Study. *Teachers Guide to Child Development in the Intermediate Grades*. Sacramento: State Dept. of Education, 1936.
 Cline, Sarah Y. *Let's Explore Music*. New York: Ginn & Co., 1940.
 Coleman, Satis W. *Your Child's Music*. New York: John Day Co., 1939.
 Cundiff, Hannah, and Dykema, Peter W. *New School Music Handbook*. Boston: C. C. Birchard & Co., 1939.
 Gehrkens, Karl W. *Music in the Grade School*. Boston: C. C. Birchard & Co., 1936.
 Kincaid, Hazel G. *History Sings*. Lincoln: University Publishing Co., 1940.
 Mohler, Louis. *Teaching Music from an Appreciation Basis*. Boston: C. C. Birchard & Co., 1927.
 Mursell, James, and Glenn, Mabelle. *Psychology of School Music Teaching*. Chapter V. New York: Silver Burdett Co., 1931.
 Rafferty, Sadie. *Music Appreciation—An Active Force in Child Development*. New York: Silver Burdett Co., 1939.
 Wright, Frances. *Elementary Music Education*. New York: Carl Fischer, Inc., 1939.

RHYTHMIC ACTIVITIES

- Arnold, M. Francis. *Book of Rhythms*. Cincinnati: Willis Music Co., 1929.
 Davison, Archibald T. *140 Folk Tunes*. Boston: E. C. Schirmer Co., 1931.
 Diller, Angela, and Page, Katherine S. *Folk Tune Book for Rhythm Bands*. New York: G. Schirmer, Inc., 1931.
 Foster, Josephine, and Headley, N. K. *Education in the Kindergarten*. New York: American Book Co., 1936.
 Johnson, Harriet M. *Children in the Nursery School*. New York: John Day Co., 1928.
 LaSalle, Dorothy. *Rhythms and Dances for Elementary Schools*. New York: A. S. Barnes & Co., 1929.
 Schaffer, Mary S. *Dramatic Dances for Small Children*. New York: A. S. Barnes & Co., 1928.

INSTRUMENTAL MUSIC

- Normann, Theodore F. *Instrumental Music in the United States*. Philadelphia: Oliver Ditson Co., 1941.
 Maddy, Joseph, and Giddings, T. F. *Instrumental Technique for Orchestra and Band*. Cincinnati: Willis Music Co., 1926.
 Woods, Glenn H. *School Orchestras and Bands*. Philadelphia: Oliver Ditson Co., 1920.

NOTE SONG BOOKS

- Note Song books published since 1935 other than materials provided by the regular school music series, favorable for use in the nursery school, kindergarten, and primary grades. This list is not to be considered comprehensive but suggestive.
 Boesel, Ann Sterling. *Sing and Sing Again*. New York: Oxford University Press, 1938.
 Bryant, Laura. *Sentence Songs for Little Singers*. Cincinnati: Willis Music Co., 1935.
 Coit, Lottie E., and Hampton, Ruth. *Tune Matching Tunes*. New York: Harold Flammer, 1939.
 Coleman, Satis. *Another Singing Time*. New York: John Day Co., 1937.
 Crowninshield, Ethel. *The Sing and Play Book*. Boston: Boston Music Co., 1938.
 ———. *New Songs and Games*. Boston: Boston Music Co., 1941.
 Hamlin, Alice P., and Guesford, Margaret G. *Singing Games for Children*. Cincinnati: Willis Music Co., 1941.
 Hobbs, Barbara M. *Morning Glories*. Minneapolis: Paul A. Schmitt Music Co., 1939.
 Lebron, Marion, and Olson, Grace M. *I Love to Sing*. Cincinnati: Willis Music Co., 1942.
 MacCartney, Laura P. *Songs for the Nursery School*. Cincinnati: Willis Music Co., 1937.
 Martin, Florence, and Burnett, Elizabeth. *Rime, Rhythm and Song*. Chicago: Hall and McCrory Co., 1942.
 McCall, Adeline. *Timothy's Tunes*. Boston: Boston Music Co., 1944.
 Ferham, Beatrice. *Growing Up With Music*. Chicago: Neil A. Kjos Music Co., 1939.
 Siebold, Meta. *More Happy Songs for Happy Children*. New York: G. Schirmer, Inc., 1938.
 Wiehard, Angela. *Today's Tunes for Children*. Minneapolis: Paul A. Schmitt Music Co., 1941.
 Wyckoff, Marjorie M. *Book of Cradle Songs*. New York: Grosset and Dunlap, 1943.

CHAPTER III

JUNIOR HIGH SCHOOL CURRICULUM

THERE IS SINCERE CONCERN for the validity and effectiveness of music teaching in the junior high school. Many suggestions indicate that little uniformity prevails in practices and that some basic concepts are at variance.

The variations of the 1945 Division reports centered largely around the following topics:

- (1) To what extent should music be required or elective; what music activities should be required.
- (2) Provision for and balance between vocal, instrumental, and listening activities.
- (3) Whether elementary or senior high school methods of presentation and instruction should be used or whether a unique technique is needed.
- (4) How far can integration with other subjects be carried—shall it follow the elementary or senior high school pattern.
- (5) Type of material best suited to this age level.
- (6) The extent to which performing groups should be stressed.
- (7) Highly selected groups *vs.* general music classes, if both are not possible.
- (8) Ways and means for articulating the junior high school music program with that of the elementary schools and the senior high schools.

No Organized Music Programs

There are still to be found some small junior high schools which have no organized music curriculum and which employ no music teacher. Even where this condition exists, interested administrators and teachers of academic subjects can do much to further the cause of music. The following suggestions should indicate ways in which this may be accomplished.

- (1) Maintain recreational singing fitted to the needs and local background of the pupils, keeping in mind the broader cultural and aesthetic aspects of music.
- (2) Pupils should be encouraged toward individual growth and performance both in and outside of school. The person directing the music activities should (a) furnish performance outlets, (b) assume leadership in working with interested students, (c) encourage other teachers and adults to participate in working informally with groups and individuals, (d) bring outside musicians to help in school programs if necessary, (e) promote small-group listening to records and to radio, and (f) encourage the showing of recommended motion pictures.

Organized Music Programs

In junior high schools where organized music programs are well established and where an adequate staff of music teachers is employed, there should be a sufficiently wide variety of music offerings to satisfy the interest and talent of all students enrolled. However, minimum offerings of any such junior high school should include:

- (1) **General Activities:** Recreational singing; assembly singing.
- (2) **Music Classes:** (a) *Singing.* More American folk material should be used and it is hoped that more settings of these songs for junior high school will soon be available. Popular music may be included but chiefly for recreation. Art songs are recommended. Both unison and varied part-singing are needed. The use of melodies from major instrumental works is suggested. These are to be sung without words. Very little of this material is published, but if made available, would fill a definite need. (b) *Instrumental Experience.* Opportunity should be given for exploration in orchestral and so-called "social" instruments. (c) *Listening Activities.* Listening materials should reach the maturity level of the groups. Suggested materials: vocal

records, radio, motion pictures, audio-visual aids, public performance of students, teacher and professional musicians. (d) *Theory*. Material and treatment must be adapted to the maturity level of the students. (e) *Creative Activities*. Composition of songs (school songs, etc.), rhythms, texts, eurhythmics, the making of instruments, singing games, etc.

Recommendations

In order to have a truly satisfactory and functioning music program at the junior high school level, it is recommended that:

(1) The major purpose of music at the junior high school level is to continue the educational and cultural processes begun previously rather than the exploitation of groups for public performance. Small performing ensembles are very desirable.

(2) To the degree that it is possible, in all planning there should be student-teacher collaboration.

(3) The junior high school program should be planned within the limits of administrative advisability to permit the student to have both vocal and instrumental experience.

(4) At least five periods per week should be included, if necessary, dividing the time among instrumental, vocal, and general music activities.

(5) A minimum of six periods per day should be in effect in the junior and senior high schools in order that the student may have enough time for a variety of activities. Naturally, this includes all activities and not merely those pertaining to music.

The Boy Voice in Junior High School*

A large portion of the vocal music problems encountered in the junior high school may be solved by an understanding of the boy voice at this age and grade level.

The voice of the junior high school boy has been considered a problem because the singing of boys preceding junior high school age has been developed *en masse*, while the voice of each boy in junior high school is an individual problem and must have individual attention. Junior high school boys vary considerably in size and physical development, and for that reason their voices must be classified into at least four divisions.

Usually, boys from ten to twelve years of age, who are not overgrown, sing either soprano or second soprano, a soprano to *high A* and a second soprano not lower than *middle C*. These same boys, not overgrown, usually develop into altos at thirteen, and into rich alto-tenors at fourteen or fifteen. The range of the alto-tenor is likely to be from *two line G* to *G above middle C*. This is the short range period and often a teacher finds a boy who has only five tones in his singing voice at this time. The usual junior high school baritone sings in the *C octave* though often a teacher finds a boy with a *low G* who is unable to sing *middle C*. Junior high school baritones range in age from thirteen to sixteen. Boy baritones of thirteen are usually overgrown.

The speaking voice places a boy in one of three groups. He has an unchanged voice of soprano or alto quality; or he has a changing voice which indicates the alto-tenor part; or he has a changed voice which, in junior high school, almost certainly places him in the baritone group. The changed tenor in junior high school is a very rare voice.

Classifying voices through the speaking voice and through the size and appearance of the boy may seem superficial, but in most cases it is accurate. When a boy moves into adolescence, there is a certain brilliancy which enters his soprano voice for a short period. When the teacher hears that celestial brilliancy coming into the

*From Research Council Information Leaflet No. 107. *The Boy Voice in Junior High School*, by Mabelle Glenn.

boy's voice, he knows that it will be only a short time before the voice will be lower. That boy must be watched closely and when the first sign of strain or out-of-tune singing appears, he must be moved into the second soprano part. From this time on there should be constant vigilance and re-classification into first alto, second alto, and alto-tenor, until the young baritone voice arrives. The respective ranges of these divisions are approximately as follows: *Soprano*—from middle *C* to *G* above the treble staff; *Alto*—from *B-flat* below middle *C* to *D* fourth line treble staff; *Alto-Tenor*—from *A-flat* or *G* below middle *C* to *F*, first space or *G* second line treble staff; *Boy-Bass*—from *G*, second space, or *B-flat* second line bass staff to middle *C*.

Alto-tenors often have a very much more limited range than the one given, sometimes being able to sing only a few notes within stated limits. This is true also of the boy-bass who sings his low tones with ease once the plunge to the lower octave has taken place, but needs to practice to enable him to sing the tones in the upper range indicated.

The natural tendency of the voice is to sink little by little to a lower range. With the growth of the boy, the thyroid cartilage pushes out, making the Adam's apple. The vocal bands are attached to this cartilage and must extend. With their gradual extension, the pitch is lowered. The boy, through this period, not only has a new body to manage, but a new vocal instrument presenting unfamiliar problems. Sensible singing through this period not only develops the voice but furnishes a wholesome means of self-expression so needed at this time.

Very often the young baritone has a throaty tone to overcome. We must remember he has a new vocal instrument and the more anxious he is to make beautiful tones, the more likely he is to stiffen the base of the tongue. If his attention can be taken from his throat and placed upon his posture, deep breathing, firm abdominal muscles, and correct vowel definition, this throatiness can be avoided. A depressed tongue and rigid jaw always accompany a throaty tone.

For testing the singing voice, it is wise to use the descending scale with boys who have unchanged voices. The teacher should observe where quality changes. A boy with a changing or changed voice may be asked to suggest the easiest tone in his voice. Using this tone as a starting note of a scale, he may sing as many tones in the ascending scale as are comfortable and consequently pleasant. Then taking his last comfortable tone as a point of departure, he may sing a descending scale.

When a boy's voice is led carefully into the man's voice, there is no break and therefore there need be no cessation of singing. Indeed, regular vocal exercises to prevent stiffness are desirable through this period. A hoarseness is sure to result if small boys from ten to twelve years of age who possess soprano voices are allowed to force tones down to a low part. Often teachers, led astray by the term "junior high school," have been too eager to make small boys into mature singers. Vocal exercises used for adolescent boys should be similar to those used for beginning adult pupils. First attention should be given to posture; straight spine, firm torso and limbs, and deep breathing.

If vocal ideals are built in the first seven years of school, a boy will be sufficiently intelligent through the period of voice changing to watch his own voice. The teacher must not shift responsibility, but if her teaching has been efficient, she will have developed many helpers.

Changing Voice Bibliography

- Bates, James. *Voice Culture for Children*. New York: H. W. Gray Co., 1907.
 Beattie, John, McConathy, Osbourne, and Morgan, Russell V. *Music in the Junior High School*. New York: Silver Burdett Co., 1930.
 Dawson, John T. *The Voice of the Boy*. New York: Laidlaw Bros., 1919.
 National Society for the Study of Education, 35th Yearbook, Part II, *Music Education*. Bloomington: Public School Publishing Co., 1936.
 Nicholson, Sydney H. *Boy's Choirs*. Paterson Publications, Ltd., n. d.
 Wiseman, Herbert. *School Choirs*. Paterson Publications, Ltd., n. d.

Singing in the Junior High School

The junior high school, including in some localities the seventh and eighth grades, in others, the seventh, eighth and ninth grades, was organized to meet the problems of adolescence. It presents a diversity of vocal problems. Both girls' and boys' voices change and partially mature in these grades, but no two voices change at the same chronological age. The student body includes, therefore, the girls with unchanged and maturing voices and boys with unchanged, changing and changed voices. The last named are few in number. Huskiness in the upper tones, and a disinclination to sing them, is regarded as an indication of the approaching voice change in the boy.

Whether the junior high school music classes are mixed or segregated groups, the utmost care should be exercised to protect the growing voices. The pupils should be carefully watched in order to avoid all straining or forcing. Voices should be tested at the beginning of the semester and frequently thereafter, and pupils assigned to the voice part which the range and quality of their respective voices indicate. Re-classification takes place from time to time, as the development of the voices warrants. The practice of placing either boys or girls on any part because they can carry it well, or for the sake of tonal balance, is outmoded and taboo. School music educators realize that the growing voice must be protected, even at the sacrifice of musical results.

The junior high school is the logical place for beginning three- and four-part singing. The latter is not always possible, since not every group will include a sufficient number of either alto-tenors or boy-basses. Singing in three parts—either three unchanged voices, or soprano, alto, and bass, is practical in most schools.

Breathing exercises are now considered a part of the daily practice to improve breath control. For example: (a) inhale slowly, expand all around the waistline. Do not raise the shoulders, (b) hold breath for eight counts, (c) exhale for three counts, either silently, or with humming, or singing a vowel on a given pitch.

Another practical device is the daily singing of increasingly long phrases with one breath. Sustained chord drills may be used as aids in ear-training and part-singing.

Habits and ideals established in the first six grades form an effective basis for further musical and emotional development at the junior high school level. The increased resonance and power of the voices make more colorful singing possible.

The selection of song material for junior high school students should be based upon adolescent interests, social value, and emotional or mood content. However, no song has a legitimate place unless it is musically worthy.

The fact that students entering a junior high school may come from remote rural schools or from districts where no music was taught as well as from elementary schools where a progressive music program has been followed, one encounters the question of what to do with this wide spread of ability and interest. A general music class taught by a teacher with broad experience and cultural background in all of the arts can certainly have lesson content and activities which will give development and satisfaction to all concerned.

However, some student guidance is necessary. All members of the music staff should utilize techniques and existing facilities in evolving a guidance plan by which every child may have his musical needs met adequately. The plan must include *all* students, for it is just as important to identify the musically talented student and to plan for his needs as it is to accommodate the uninterested or perhaps less talented one.

It has been suggested that there are two keys to successful junior high school music activities. The first key is a resourceful and well prepared music teacher, and the second one is properly selected material.

CHAPTER IV

SENIOR HIGH SCHOOL CURRICULUM

THE IDEALS AND PHILOSOPHY which serve as a foundation for the content of the secondary school music curriculum continue more or less constant in this era of shifting trends. The maintenance of usual high standards of quality, usefulness, and suitability remain in the forefront as acceptable guiding factors. The good teacher will be exceedingly alert to adapt teaching content and methods to the specific needs of the pupils and the community concerned. It is well to remember that most adult music-making is motivated by recreational and avocational desires. It should be the aim during high school years to build up reservoirs of songs, instrumental selections, etc., which will carry over into after-school years as an infectious enthusiasm for music for fun and for genuine enjoyment. In building music programs and planning music class outlines this ultimate goal must not be forgotten.

General Comments

Many areas which are of vital importance at the senior high school level have been the subject of special investigations and are reported in this volume under separate activity headings. The general comments group themselves quite naturally into six headings.

(1) *Folk Music.* There is an increasing awareness of our own heritage of folk music and of our deep concern over its use and importance. The current popularity of musical shows based on folk lore and native history are ample evidence that there is a vast area of latent folk material. Men like Niles, Siegmeister, Luther, and Ives, as well as the MENC committees on *Folk Music* and the Archive of American Folk Song of The Library of Congress, are aiding greatly in making this material available. Organization of folk festivals using songs, dramatizations, and dancing, is becoming more common.

(2) *Patriotic Music.* As we enter the postwar period, music teachers should continue to keep alive the fine patriotic music of our country and of all countries in this new world brotherhood. Peacetime should see no lessening of fervent singing of our National Anthem and other excellent songs of our country and its armed services.

(3) *Contemporary Music.* There was some doubt expressed as to the feasibility of the use of contemporary music in most high school situations. There is need for contemporary composers to consider smaller forms and material designed for use in the classroom. This would help prepare students for a more intelligent understanding of the larger forms. It is the duty of all high school music teachers to be informed about contemporary music, and to further the cause of the American creative artist among our young people.

(4) *Teaching Methods.* Modern methods and materials of instruction in our armed services have led some educators to predict momentous changes in our educational practices. While there is room for improvement we must proceed with caution until the good judgment and experience of experts and school music teachers can evaluate these outcomes.

It is safe to observe that in the field of visual instruction there is already much of proven worth. Films have been used with astounding success and the field is one of potential power in all future educational plans. We in secondary music education must begin an intensive study of the utilization of films on every phase of teaching. Such publications as "Film Music Notes" should be on every high school music teacher's library list. It is highly probable that films will be used to teach music technics of many types, as well as impart useful knowledge and inspire greater interest and appreciation. They can aid us in carrying out our ideal of reaching more pupils with a direct and convincing appeal.

(5) *Popular Music.* It is recommended that high school music teachers become more tolerant and familiar with what is good in popular music and use it for constructive purposes as well as for enjoyment and relaxation. This music will surely influence the lives of our young people and we must do what we can to direct its influence to good ends.

(6) *Interrelation with Other Subjects.* Correlation of music with other subjects continues to hold an important place in our plans and discussions. Progressive music teachers will continually expand their knowledge in all fields as they are related to music.

Suggested Courses and Activities

The primary aim of the senior high school music program should be to offer many musical experiences to every student so as to build for continuing growth and expansion of participation and appreciation. The musical experiences offered every child should, of course, include either participation in or frequent listening to the fine high school bands, orchestras, and choirs which for so long have been a matter of great school pride. But in addition to this, and in order to meet the varying needs of the majority of the student body who have not the necessary qualifications for membership in the organizations, greater emphasis is recommended for the following suggested courses and activities.

(1) *General Music Course.* There is a feeling on the part of music educators that courses should be offered in the secondary schools which would interest all students who elect them. This general music course is intended for the mass of students and should have no prerequisites. The content of this course should be limited to what reasonably might be considered within the range and capacity of the average student. The choice of material would be conditioned largely by the interests and needs of the class and should be selected from unison, two-part, three-part, and four-part songs.

A general course is recommended which will bring every high school student into vital contact with modern architecture, drama, radio arts, painting, dance, and music, that is, all of the communicative arts. In a school with an integrated program, the arts can be drawn into all the areas where valid relationships can be found. The infinite richness allowed by this program may not be possible in conventional high schools, but some schools have introduced a course in the arts which serves as an introduction to the modern arts in adult living. A well-selected library shelf of books should be available for those students interested in any and all of the allied arts.

The objectives of the general music course should be to (a) arouse and develop interest in music, (b) give further contact with music and some experience in producing it, (c) give information about music that the well-informed person should have, (d) provide exploratory experiences in singing, listening and playing, (e) further desirable musical skills, and (f) provide opportunities to discover musical skills.

It is suggested that, in schools where general music has not been popular and so has partially failed of its purpose, the name of the new course might well be changed as the content of the course and the teaching methods are improved and brought up to date. Possible titles which seem to have more student appeal are *Music and You*, *Music for Everybody*, and *Enjoyment of Music*.

Further suggestions regarding the content and procedures for such a course are (a) more unison singing of interesting songs of all classifications. Songs with strong melodic or rhythmic appeal seem especially desirable. (b) Enough voice training to enable each student to use good tone quality and good diction, and to understand the possibilities in the use of his singing and speaking voice. (c) Much use of attractive illustrative material of all kinds. (d) There is a great need for the use of varied techniques in teaching this course, for example: demonstrations, discussions, programs by visiting artists or speakers, class concerts, and class expeditions to places of musical interest. (e) A tie-up of subject matter as far as possible with the

student's other in- and out-of-school interests such as topics or projects which interest them in social science, English, art, or modern language; music they have heard and enjoyed in radio, in concert performances, or in motion pictures. (f) Frequent use of all audio-visual aids and other new teaching devices is strongly recommended.

The course in general music must be flexible because of varying local conditions and pupil needs. It will *not* be an easy class to teach. The classes should not be larger in size than classes in other fields having similar objectives. The teacher must be broadly trained in music, ever alert to evidences of interest and personal growth in the students. It is felt that the kind of course described offers so much of value for general educational purposes, for orientation in the field of the arts, for the development of the personality of the individual, that it would justify listing as a requirement, preferably in the ninth or tenth grade.

(2) *Assembly Singing.* Music educators have recognized for a long time that well-developed assembly singing is an ideal activity toward the end of participation by all. At the same time, the production of effective group singing has proved most challenging to the ingenuity of the teacher. Lack of interest on the part of many music teachers and/or a feeling that they are not prepared to cope with this challenging opportunity are the factors in the main responsible for the fact that very few schools show much activity in assembly singing.

Singing by the student body during the assembly or convocation can be very inspirational. It will be inspirational if the person who directs it has a genial personality, plans carefully and in detail, and has a fine accompanist trained to work in close cooperation with the director. Assembly song material needs to be well selected to meet the broad interests and tastes of the wide variety of individuals. This material must be pleasurable enough to keep the interest, and instructive enough to give some musical training.

In addition to the especially planned and programmed music assemblies which have been productive of good results in many schools, it is urged that music teachers seek opportunity for group singing of even one or two songs in home rooms, during recreation periods, and in general assemblies.

(3) *Performing Groups.** There are those students who like to make music for themselves, and for them the course should provide for performing groups of all kinds. These groups should be set up on a broad base to reach all who are interested in singing or playing and advancing by levels, and so that the best students in the school can pace themselves by others of equally fine ability and experience. School groups, large and small, should be available to suit the experience of any student who wishes to enroll.

The instrumental groups, from the smallest chamber music group to the school symphony orchestra and concert band, should have special attention. Small vocal ensembles, madrigals as well as choirs, choruses and glee clubs should be available for the vocal students.

The high standard of performance of choirs, orchestras and bands, which has been established in many high schools, should be maintained. More schools should organize such groups in order that these selected students may be provided with experiences in significant music. These organizations promote favorable relations with other pupils of the school and with the community. Students in these groups should be encouraged to perform solos and play and sing in small ensembles. If possible, every member of these large organizations should play in a small group. Each ensemble may have its own student leader and should have regularly scheduled rehearsals.

(4) *Individual and Group Lessons.** In voice, the scientific production of tone should be stressed, with emphasis upon a systematic way of singing which preserves

*The reader is directed to Chapter XXIII *Concerts for Children and Young People*, Chapter XXI *Music History and Appreciation*, and Chapter XX *Music Composing and Arranging*.

and improves the voice. In addition good speech habits (diction) and experience with the best song literature should be emphasized. Any student should have the opportunity to study an instrument at public expense. Experience in a band or orchestra which has achievement standards on the student's level should be available to him. In smaller high schools, an ensemble of any combination of orchestra or band instruments could furnish experience for students in these schools.

Every student in choir, orchestra and band should have instruction on his instrument or in voice. Those who do not study with a private teacher should receive individual or class instruction from the music teacher in the school during school hours.

(5) *Music Appreciation*.^{*} Since a large number of pupils will be listeners to music, it is desirable to require a listening course of most students. Such a course should be offered for a semester or a year. The musical compositions used should be varied and of high standard. Attitudes toward the music are of prime importance.

This should be an enrichment course for Required General Music Courses. Music majors and minors should take this course. Emphasis should be placed upon hearing the music. Information (history and biography) about the music played should be incidental and should emphasize the inter-relationship of music with the other arts—with literature, geography, government, economics, etc.

Provision should be made for students to re-hear music played in the classroom. The use of the school library for the installation of silenced record players, for example, would step up the good results considerably. It must be remembered that one presentation of the music in class is not sufficient. It must be accompanied by the stimulation of desire for further listening. It is this follow-up part of the teaching of appreciation which seems to have been overlooked generally.

(6) *History of Music*.^{*} As much illustrative material as possible should be used, including thorough analysis of *things for which to listen*. This course should be on a par with other academic courses in history. Teachers of music history courses will profit by a familiarity with contents and techniques used by general classroom teachers of history.

(7) *Theory and Harmony*. A class in harmony, especially keyboard harmony, should be provided for instrumentalists. Training in transposition, harmonization of melodies, and other practical applications of the student's knowledge should be a part of any theory and harmony course. Ample opportunity should be given for original work emphasizing good melody writing. Creative work should be arranged only for those who are gifted and interested in such larger original projects.

Minimum Activities

(1) Assembly singing should be scheduled for all students. If no other music activities are available, at least recreational singing should be provided.

(2) Special instrumental and vocal performance groups should be encouraged. Those students showing marked talents and abilities should be organized to provide enriched musical experience both for themselves and others in the school.

(3) There should be provision for ability segregation. Students should be grouped, both vocally and instrumentally, according to their ability, rather than by academic grade level.

(4) Theory classes should be provided for the specially gifted and interested students.

(5) The playing of the informal instruments should be encouraged as an extra-curricular activity.

^{*}See footnote, page 15.

Singing at the Senior High School Level¹

Whether the senior high school is organized on a four-year or three-year basis, and whether the vocal courses offered are elective or selective, the voice problems remain the same. Among the boys will be found a very few unchanged voices, changing voices in large numbers, and a considerable number of changed voices. Mature tenors, as well as real altos among the girls, will be lacking, but lovely lyric girl voices will be found in both the first and second soprano range.

In the *elective* groups which are not selective, such as general music, freshman chorus, etc., not much individual training in voice can be given, but the group instruction should follow the same general procedures of music classes. In the *selective* courses, in which the enrollment is smaller, sectional drill of the several voice parts is possible, and small ensemble practice, that is, one pupil on a part, should be a regular activity. The smaller the class, the more nearly the work can approach individual instruction. Because the groups are selective, which means that all of the students enrolled are interested and many are talented, the training should be more intensive and the standard of performance, in consequence, much higher than that of the purely elective groups.

In many senior high schools, a cappella choirs are organized as highly selective groups. Here the talented young singers develop greater independence, beautiful tone, keen pitch discrimination, and learn much in the way of harmonizing and blending voices and in interpretation.

A decade or more ago voice class instruction was introduced into the high school. As a rule these classes are small, thus giving more time for individual attention. Only mature girls, and boys whose voices are completely changed, derive real benefit from these classes. The only prerequisite is that the student shall sing in tune. The segregation of boys and girls, while not strictly necessary, has proved to be desirable. In some schools these classes meet daily, in others two or three times a week.

For the training and the development of the artist we look to the private teacher, hoping that the foundation laid in the schools, inadequate as it must be in some respects because of mass instruction and the short school music period, may prove a working basis for the voice specialist.

By singing activities at the senior high school level, music educators are attempting to (a) inculcate in the hearts of all the children of all the people a love of singing and a desire to participate in singing in life outside of school, (b) give them a working knowledge of the principles of good singing, (c) acquaint them with some of the masterpieces of song literature, (d) provide for the musically talented instruction at their level of attainment, and (e) protect the growing voice.

• • •

Vocal Music in the Small High School²

The term "small high school" as used here refers to high schools having an enrollment of 100 to 150 students or less in the last four years of the school system. Most such high schools are located in rural areas, but the problem is not primarily rural. It is one of smallness and the same problems arise in any school, rural or urban, where the high school unit is small. Three of these problems in the field of vocal music are to be considered: Securing adequate enrollment in the choral groups offered, securing proper balance in the vocal parts, and securing suitable material.

I. SECURING ADEQUATE ENROLLMENT

In the small high school a proportionately larger percentage of the entire student body must enroll in the choral groups if they are to be successful. The principle suggested is personal invitation on the part of the choral leader. He must devise

¹From Research Council Information Leaflet No. 101 *Singing in the Secondary Schools*, by Ernest G. Hesser.

²From Research Council Information Leaflet No. 103 *Vocal Music in Small High Schools*.

some means whereby he can contact every student in the school individually and attempt to interest each one in becoming a member of a choral group. The following devices have been found useful in providing opportunity for such personal contacts.

Testing All the Voices. The choral leader announces at an assembly that, as a special service to the students, he is going to test all the voices in the high school. He states that many students who can sing don't know that they have good voices, and that this test is offered as a guidance service. He assures the students that the test is not compulsory, but requests every student to come to the testing room when sent for. Those who do not wish to sing need only to come to the choral leader at that time and so state. Rarely do students refuse to accede to this simple request, even those who do not wish to sing. If they come to tell the leader they are not interested, it is usually possible to persuade them to try.

The choral leader thus creates an opportunity to point out the desirable qualities of the student's voice and the value of the choral experience. In one county system of fourteen small high schools where this procedure was followed for many years, 85 per cent of the entire high school student body were members of elective choral groups.

Listening to Individual Voices in Assembly Singing. At an assembly sing where the entire student body participates, the leader may announce that he wants to hear everyone sing individually, but has not time to hear each student alone. Consequently, he must listen to them as individuals while they sing in the group. He then passes through the rows as a song is sung and listens to each voice. He designates the promising voices that he wants for his choral group by touching the individuals on the shoulder. One or more of the regular teachers may have been previously instructed to take down the names of students so designated. The choral leader thus secures the names of students for later personal conference and an individual test.

Both of these devices are practicable in small high schools because the number of students involved is small. The important underlying principle is the personal contact with each prospect by the choral leader. This contact will be fruitless unless the leader has the good will of the students and is offering a program of choral music that the students believe is worth while. Granted these two conditions, however, either or both of the suggested devices for promoting the choral organizations will be found valuable.

II. SECURING PROPER BALANCE IN VOCAL PARTS

In the small high school this problem usually becomes one of supplying the tenor part. In both boys' groups and mixed groups, there are usually too few tenor voices to balance the other parts. The following suggestions are given for supplying this lack.

Using Girl Altos to Supplement the Tenor Part. Occasionally a mixed chorus has more altos than are needed. Some of these alto voices may be used to supplement the tenor part, either throughout a given song, or at the measures where the tenor range goes too high. In this latter case, the girls selected to supplement the tenor part may sing alto some of the time and tenor at other times in the same selection.

This suggestion is considered *least desirable* of the four given in this section. There is danger, of course, that the girl altos may develop undesirable vocal habits from too constant use of the lower part of their range. Also, from a purely musical point of view, the girl alto voice does not blend well with the tenor and the ensemble quality suffers even at best.

Using Boy Altos. Neither of the undesirable features incident to the use of girl altos on the tenor part arise if boy altos are used. The boy alto is a changing voice, its quality blends better with the tenor than does the girl alto voice. If used with

caution, there is little danger to the boy's voice from his singing the tenor part. In small high schools, the upper elementary grades of the junior high school are usually housed in the same building with the senior high school. These grades normally have a large number of boy alto voices, and it is frequently possible for the choral leader to add to the tenor part of high school groups enough boy altos from the seventh and eighth grades to bring about a satisfactory balance.

Using Voices That Are Not Naturally Tenors. Many boys whose voices are naturally baritone can sing a limited tenor range, or can learn to sing such with ease by using the *mezza voce*. The practice of using a voice that is not naturally a tenor on the tenor part is *not* one to be highly recommended, unless the choral leader exercises very great care to be sure that an easy floating tone, produced without strain, is used.

Using Alto Tenors. These voices, though not numerous, and although usually weak in volume, make excellent substitutes for the high tenor part in both chorus and glee club. The range is approximately that of the mature tenor or slightly higher. These boys can sing the tenor part with ease and should always be used on that part.

In order of excellence, the suggested substitutes for tenor would be rated as follows: best—use of alto tenors; next best—use of boy altos; least desirable—use of baritone voices or girl altos. The choral leader must always attempt to build up whatever tenor voices he has and secure balance by bringing the volume of the other parts down to the best tenor volume that he can produce. It is not unusual in small high schools, however, to have no tenor voices at all. In such case, if the choral group is to have the full harmonic experience, recourse must be had to one or more of the suggested alternatives. Used with discretion and common sense, the suggested alternatives for the tenor part will do no harm and may make possible a satisfactory choral experience where otherwise such might be impossible.

III. SECURING SUITABLE MATERIAL

The question of material for the choral group in the small high school is especially acute when the leader is not able to use ordinary four-part arrangements. Such condition may arise because there are not enough voices in the choral groups to make four-part singing possible. It is more apt to arise from the fact that the members of the group lack the necessary skill to sing in four parts. The road to such skill for a group lacking experience in part singing is arduous, and although one or more four-part songs may always be in the process of being learned, the leader must supplement these songs with simpler material that is musically satisfying and that can be quickly mastered. The following are types of such simpler material.

Soprano-Bass of Four-Part Numbers. Some four-part numbers give an interesting musical experience when just the two outer parts are sung with piano accompaniment. All the treble voices sing the soprano part; all the changed voices the bass. The bass line of such numbers should be interesting melodically and should make much use of the third, sixth and unison of the chords. An example is *Come Let Us to the Bagpipe's Sound*, Brown Twice Fifty-five Community Songs, No. 132.

Songs with Descants. Interesting counterpoint is written to many well-known songs. Each part is learned in unison, then the two parts are combined, boys singing one melody (either one), the girls the other. An excellent example is *There's Music in the Air* in the Green Twice Fifty-five Community Songs, No. 35.

Combined Melodies. Any teacher with a little effort can find two or more melodies that can be sung together with pleasing effect. Care must be taken in such combinations that the resulting harmony is good. A well-known example of such good combination is the first section of *Swanee River* sung with the first part of

Dvorak's *Humoresque*. A much used, and very bad combination is *Spanish Cavalier* and *Solomon Levi*.

Rounds and Canons. Always helpful in giving experience in part singing is the use of many rounds and canons.

SAB Arrangements. The combination of soprano, alto, and bass or baritone is very satisfactory and used universally. Excellent examples are to be found in a number of junior high school song books.

SATB, TTBB, and SSA Arrangements. Extensive and excellent lists of material for these voice combinations, graded as *Easy*, *Medium*, and *Difficult*, are available in the *School Music Competition-Festivals Manual* issued by the NSBOVA.

* * *

Music Credit in the Secondary School*

A Comparatively Recent Problem. Although by the latter part of the preceding century a few high schools had recognized theory or harmony as a subject which should receive credit toward high school graduation, it was not until the first decade of this century that a widespread effort was made to obtain credit for other branches of music study, including those carried on outside of school hours and under private teachers.

In 1906, the College Entrance Board for the New England and Middle States made arrangements for including music among the subjects which could receive college entrance credit. Even though there has been a great expansion of the granting of credits since that time, there are still to be found many schools in which a number of music activities are conducted on a non-credit and non-curricular basis. Moreover, there is still considerable confusion regarding what music subjects shall receive credit, how the credit shall be computed, and whether such credit can be used toward high school graduation and college entrance.

Why Give Credit for Music? The fact that music for most high school students is recreative and non-vocational, and that for many of the music activities there is no individual preparation or home study has led some educators to believe that it is undesirable to place it on a credit basis. Giving credit, they maintain, tends to emphasize the work instead of the recreation aspects, and to keep students with a full academic program from participating in music activities which they would gladly take if music were not credited. But the rapidly rising standards of music instruction, which have demonstrated that this subject may make as great demands upon the powers of the student as any other study in the curriculum, and the extension of the objects of high school training to include the development and guidance of the social, moral, esthetic, and leisure-time needs of the child—to all of which music, properly conducted, can make notable contributions—has led to a much wider recognition of the wisdom of placing music on an equality with other high school offerings. In some cases, to meet academic requirements, some of the music activities may be pursued with or without credit.

Present Status of Music Credit. Although conditions regarding credits are constantly changing (practically always in the direction of giving wider credit recognition for music study), the latest available reports indicate that there are still a few schools which give no credit even for music classes carried on in regular school time. These are usually the smaller schools and those which have no special teachers of music. A few schools give credit but do not allow it to be counted for graduation. Some schools give credit for music activities which involve outside preparation but not for others.

*From Research Council Information Leaflet No. 106. *Music Credit in the Secondary Schools*, by Peter W. Dykema.

Recent questionnaire-surveys indicate that practically all the larger and medium-sized schools place music on a par with other high school studies and that this practice is rapidly permeating smaller schools which have properly prepared music teachers. Four factors have contributed to this condition: (a) *Legislation*. Required or recommended high school curricula prepared by state departments of education now commonly include provisions for music instruction, most of which can be counted toward high school graduation; the common requirement of a college degree for certification as a high school teacher has greatly strengthened the preparation of teachers and thus dignified high school music offerings. (b) *Professional activities of music teachers*. By precept and example individual teachers and the associations to which they belong have done much to extend high school music activities and to obtain credit recognition for them. They themselves have been stimulated and guided by state and regional contests and festivals; discussions and demonstrations at teachers' meetings and summer schools and camps; radio broadcasts by strong high school music organizations; and an ever increasing stream of books and magazines discussing music in the secondary schools. (c) *Citizens generally*. The musical education of parents, taxpayers, boards of education, and administrative officers through the radio, the press, and other factors mentioned in the preceding item have caused the public both to demand and frequently, especially through service clubs, to subsidize high school music activities, particularly instrumental activities, and thus to place these activities on a basis that indicated their being worthy of credit. (d) *Colleges and universities*. Entrance boards of higher institutions, especially state universities and teachers colleges, have stimulated the development of high school music not only by accepting it for entrance credit but by stipulating the quality of work, including occasionally the instrumentation of orchestras and bands, necessary to meet entrance standards.

Differing Uses of Credit. In various institutions music credits are used: (a) as recognition of desirable activities but not as counting toward high school graduation; (b) as elective credits toward graduation, ranging from one-sixteenth to one-half of the total credits required for graduation; (c) as acceptable units for entrance to college, ranging from one to seven credits of the fifteen or sixteen required. Local school authorities should ascertain from institutions which are being considered by their graduates just what recognition will be accorded when students present their credentials.

High School Credits for Private Study of Music. Most of the larger schools, many of the medium size, and a few of the smaller schools permit students to obtain high school graduation credits for study pursued with private teachers outside the school. During the past thirty-five years a well-worked-out system, with, however, many variations, has been evolved. Some of the varying factors are: qualifications of acceptable private teachers, including the growing movement for state certification; the prescribing of a fixed course of study to be followed as contrasted with the idea of allowing the private teacher much leeway provided the student makes satisfactory progress; prescribed application forms for permission to undertake private study for credit and also forms for reporting at regular intervals, weekly or monthly, what has been covered in the lessons and also in practice periods; methods of determining progress by examination or recital together with problems as to who shall constitute the examiners. Typical regulations and forms can be had at slight expense by writing to leading school systems.

Instrumental Music in the Secondary Schools*

Few high schools in the United States of even moderate size do not have at least one excellent instrumental musical organization. In comparatively few schools,

*From Research Council Information Leaflet No. 102, *Instrumental Music in the Secondary Schools*, by Edgar B. Gordon.

however, is the entire program of music balanced with a view to providing a well-rounded opportunity in the various fields of musical interest.

It is recognized that the trend of social and economic life demands a larger emphasis upon *education for leisure*. Therefore, all the social implications of group instrumental music activities should be kept constantly in mind and every effort should be made to articulate all musical interests with higher and more desirable forms of leisure, especially those types which will carry over into adult life. Such an emphasis, however, should not be allowed to obscure the great spiritual and aesthetic satisfactions which are experienced by the individual when participating in instrumental music activities.

In the years ahead, the overpowering burden of public debt will require boards of education to scrutinize closely every subject in the school curriculum and justify its retention in a crowded schedule. The task of the music educators is to demonstrate that instrumental music contributes definitely and in a unique way to the training of youth to live the group life and for that reason makes a place for itself in the *democratic way of life*. Members of instrumental organizations should be encouraged to avail themselves of courses in vocal music, ear-training, appreciation, theory, and history which will serve as a background for the pleasure derived from playing their chosen instrument.

The Marching Band.* This is a utility organization and is a legitimate way in which the instrumental music department can be of service to its school and community. By this giving of service, attention is brought to the accomplishments as well as needs of the playing organization. After the football season, the marching band can well be the nucleus for a splendid concert band.

The Concert Band.* This organization is one of growing importance due (a) to the greatly enriched instrumentation of recent years, and (b) to the fact that able contemporary composers are now composing good music, especially for this new instrumentation. As long as a band was compelled to play arrangements of orchestral compositions it was at a disadvantage. Now, fortunately, this is no longer true.

The band in the secondary school can contribute a great deal to the spirit of school life and community. Then, too, it can be developed in a much shorter period of time than the orchestra. Since these things are true, there is likely to be an overemphasis upon the band. A teacher interested in a long-range development of music in his school will resist this tendency to overemphasize one organization at the expense of another. A broadly conceived program of music education must include the orchestra as well.

The Orchestra.* Some years ago any organization which included instruments of the string family was regarded as an orchestra. Furthermore, some of the instruments, as for example, horns, violas, oboes, and bassoons now generally found in good high school orchestras were regarded as somewhat beyond the possibility of amateur players. An orchestra in the real sense is impossible unless the string, woodwind, brass, and percussion choirs are reasonably complete, for without them the characteristic qualities of the orchestra are impossible. All of the instruments of the modern orchestra can be capably handled by young people of high school age. To have good performers, however, there must be available either within the school or in the community capable teachers upon the various instruments.

The orchestra, if it be a good one, contributes greatly to the musical culture of a school community. There is not only a refinement of expression, but there is a rich literature—much of which is not technically difficult—available that provides a constant lure to increasingly rich experiences.

*The reader is directed to Chapters XI and XII, which deal with the band and orchestra.

Chamber Music.* Closely paralleling the orchestra, both in musical value and in rich social possibilities, are the small chamber music groups. Indeed, these groups give promise of greater carry-over into after-school life than either the orchestra or band, for they lend themselves so readily to informal participation and can so easily be carried on in the social atmosphere of the home.

While there has been a considerable development of this type of activity during the past decade, there are still too many teachers of secondary school music that place their entire emphasis upon the more spectacular large organization.

Instrumental Classes.* Class instruction in many of the instruments of the band and orchestra is essential for well-balanced organizations. To depend upon performing ability that drifts into the school is to be always at the mercy of unbalanced instrumentation. It is possible in larger schools to set up at least three types of such classes: first, a group of students studying the same instrument, such as a clarinet class or French horn class; second, classes based upon families of instruments, that is, a class for string instruments, one for brass, and for woodwinds. In small schools where teacher time is not available, it may be possible to have only one class where beginners on all instruments are taught. This is not as efficient as the other types of classes, but is better than offering no instruction for beginning students.

Recreative Music.* If we are to realize "Music for every child and every child for music," the young person of limited talent and casual interest in music must not be overlooked. At least it is worth while to consider the possibilities of the mandolin and guitar and the recorder, all of which may be learned in a short space of time. They have an honorable lineage and have provided a simple means of instrumental expression for other races of people. These instruments lend themselves to informal musical enjoyment and can be made to have a delightful place in the lives of many young people having neither the time nor disposition to seriously study any of the instruments of the modern band or orchestra.

* * *

Specific Recommendations

I. Music teachers must attempt to give every child some worthwhile experiences in music by:

(1) Continuing to uphold the standards of the special groups.

(2) Reaching pupils not in organized music groups through: (a) home-room sings led by the classroom teacher, student leader or, if possible, by the music teacher; (b) visitation of small vocal and instrumental ensembles to accompany or augment home-room participation; (c) integration activities, motivated, where necessary, by the music teacher; (d) assembly sings which grow out of the repertoire built in the home-room sessions.

II. Music teachers must vitalize music learnings through the avenues of integration in social studies, English, and those subject fields which lend themselves naturally to integration by:

(1) Listening to recordings of music pertinent to the subject.

(2) Singing songs which contribute directly to the understanding of the problem, e.g., folk songs of a people, an occupation, etc.

(3) Creating music, where possible, guided by the music teacher, either by the group or individual according to talent and feasibility.

*The reader is directed to other chapters which deal with this subject.

III. Music teachers must recognize highly educative values of outside agencies and utilize them in teaching music by:

(1) Guiding student interest in and discussing current movies which can contribute to desirable learnings.

(2) Guiding students in listening to fine radio programs by use of the bulletin boards, and by discussion before and after programs.

(3) Encouraging participation of worthy and qualified students in church choirs.

(4) Teaching the student choral groups those selections which may be utilized by church choirs, and thus helping raise the standard of church choir singing.

IV. Music teachers must urge administrators to enlarge the school day to seven periods in order to take care of any kind of music program.

V. Music teachers must link up school activities with the community through such agencies as:

(1) Church programs.

(2) Social organizations, such as service clubs, etc.

(3) Hospital entertainment.

General Recommendations

There is need for a new and comprehensive outline for a high school program designed to meet the needs of all students in large and small schools. A re-evaluation of teaching techniques and materials is recommended so that proper attitudes as well as performance satisfactions will result for all senior high school students.

CHAPTER V

JUNIOR COLLEGE CURRICULUM

A STUDY of the junior college field revealed a wide variety in the types, objectives and needs of junior colleges. There are public junior colleges which are parts of city systems, also private colleges, denominational, parochial and military schools. Some colleges are in large cities, some in small towns and others in rural areas. Some have no music in the curriculum at present, others have highly specialized and complete departments. Some are organized on a terminal basis, others as preparatory to the senior college years and still others as separate units. In a great many of the public junior colleges there is a trend toward greater articulation with the senior high school.

It is evident that the junior college as a whole must serve those students who will end their formal education with the fourteenth year as well as those who will continue in other institutions. It must provide music for the non-musical general students, returned service men and women and other older persons who may wish more education. It must provide adequate music opportunity for music professionals and for music educators. And further, it must strive to integrate its music program with community life.

The junior college occupies a unique position in the realm of education because its inception was for both the practical and aesthetic needs of the people. Generally speaking, this educational institution has prospered to the degree that it has continued to provide for these same needs.

Educators now predict that the junior college educational level, instead of the senior high school level, will soon be regarded as the minimum terminal of general education. A great and immediate increase in the number of junior colleges is expected as well as an extended and expanded curricula and activity program. However, some necessary changes in teaching methods and in the teaching approach seem urgently needed.

Of necessity each school will adapt its offerings to its own needs and objectives and to its own particular community. At the same time each school should assume leadership in interesting the student body and the people of the community in music as a unifying cultural and social activity. It should assume responsibility in seeking out promising potential musicians in high school and encouraging them to take proper training. The principle of selectivity should function throughout the music program by giving encouragement and opportunity to those who have above average ability and interest.

Primary Interest. The primary interest for the junior college level is communication for the mass of the student body rather than specialized training for a vocation; carry-over into adult life; articulation with general education aims; enrichment of living for the common man; building for unity, understanding, and lasting peace; and music as a functional and social force. This extended general education should emphasize the following.

- (1) General singing.
- (2) The encouragement of vocal and instrumental ensembles.
- (3) Encouragement in the field of applied music.
- (4) The encouragement of students who may function as song leaders in youth or church movements.
- (5) Integration of music with other interests.
- (6) Listening to and informal discussion of music.
- (7) Stimulation of interest in general cultural courses.

(8) Elective courses in music history, literature, and appreciation, geared to student needs and interests, but of college caliber.

(9) Adult education consisting of informal listening hours; large and small singing and playing groups; classes in applied music.

(10) Study of the folk-lore of the community as represented by racial groups therein.

(11) Fostering interest in all civic musical events of merit; assumption of responsibilities attendant upon civic music activities.

(12) Interest in and assistance to church choirs and civic groups.

(13) A live and meritorious program of musical activities within the college.

Secondary Interest. The secondary interest of the junior college level should be focused upon specialized and professional training in music which will lead to vocational ends. The following should be emphasized.

(1) An immediate problem is teacher training. To this end it is recommended (a) that more encouragement be given to the music minor and to students who evidence good musical talent but who have not considered the teaching of music as an interest or possibility, (b) that immediate effort be made to discover musical talents at the beginning of the high school level so that teachers may direct and encourage such talent to enter the music teaching profession.

(2) There is a great need at this time for insistence upon quality standards and achievement.

(3) The curriculum of the junior college must provide adequate basic training, also challenging experience in performance of all types, as well as mastery of music literature of quality and merit.

(4) The evident interest, practical and aesthetic, in the radio and motion pictures demands consideration and suggests a need for curriculum offerings.

(5) There must be sound courses in music writing, harmony, counterpoint, and arranging. Socialized courses in music literature and history of music are needed.

The Junior College Curriculum

A music education program which seeks to extend general education and so create human understanding and harmonious relationships will find practical application in the junior college music program. This policy implies that music experience is the rightful experience of every student on the thirteenth- and fourteenth-grade level as well as in the preceding twelve grades. Thus the integration of music into the general education pattern should be the guiding principle of the junior college music department. Music departments which continue to make performance the guiding policy seem to be encouraging the exclusion of music from the general education pattern and to place music in an isolated area to be regarded as a fine art accessory. Active participation in music by a select few while the student body becomes merely consumers of music does not constitute an adequate junior college music program. The junior college can be and should be the flowering of many years of music training and activity. However, there are numerous items which will influence the curriculum.

(1) Any Curriculum Must be Determined By

(a) Demand (there must be a sufficient registration).

(b) Equipment.

(c) Teaching staff (size and particular strength).

(d) The type or plan of organization of the college (two or four years; in conjunction with high school, college, or separate school plant).

(e) The types of student interest—terminal (vocational and cultural), professional (lower division studies), professional skills.

- (f) Nature and standards of the senior college or any other institution for which the junior college makes preparation.
- (2) *Any Program Must Provide for a Transient Situation.*
 - (a) For certain irregularities in entrance and attendance.
 - (b) The necessary special tutoring attending these irregularities, etc.

It has been pointed out that the junior college, due to its comparative newness, is the most flexible area in the entire educational scheme, hence, less bound to tradition and freer to adjust its curricula to rapidly changing conditions and needs. Its intimate contact with adult community life makes it possible to know the needs of the public and to revise curricular offerings accordingly. Conditions such as these place the junior college in a unique position of educational service to the community which is dominated neither by the traditional high school nor university and college standards. However, the establishment of a music program which will be functional for the mass of students and also for the specially talented may require some daring innovations.

Opportunities for the General Student

Massed Groups or Student Body Sings. This activity will not meet with success unless it receives the same careful planning given to any public performance activity. This planning must include student interest and student response to large group singing. The use of small ensembles in special routines of rightly selected music at massed performances possibly, with some dramatization, will do much to add that bit of showmanship which modern youth has learned to expect.

This particular phase of large group activity probably holds the most effective potentialities for infiltering music throughout the entire student body, but as yet it has not been explored nor developed sufficiently. The old clownish type of directing, with frantic waving of arms, is no longer effective. More subtle, but also more dramatic means must be found.

Small Informal Groups. Occasions arise in social science classes, English, and language classes, where singing is entirely in order. Such occasions offer excellent opportunity for inter-department correlation. The use of simple instruments, such as the auto-harp or the accordion, could greatly increase the effectiveness of such procedures. The music department should own such instruments and loan them willingly to other departments. Music teachers might become *invited instructors* for these special periods. This pre-supposes that the music teacher's schedule is set up on a flexible basis which might be considered by some as a daring innovation. This same thing applies to music teacher assistance with getting clubs (non-music) to sing a few songs at their club meetings. This might be termed *non-music department music teaching*, or a *partially decentralized music program*.

Such activities would be possible only with a sympathetic school administration, but the first step toward acquiring this sympathetic attitude lies in the basic philosophy of the music teacher followed by courage of these convictions.

Music Clubs. Some schools are making outstanding successes of music clubs, especially where the membership is *not* limited to students specifically enrolled in music classes but open to any student in the school who has an interest in music. Classes of membership may consist of performing members and non-performing members and, also, of honorary members, and faculty adviser. While the central point of interest is music, greatest value of the club must be considered as social. The club may sponsor many worthwhile activities which add to the cultural life of the school.

Listening Hours of Recorded Music. It is urged that, in this activity, student leadership be utilized; that these programs could be the motivation for Music History

class projects, or a project for any student interested, especially any who was building his own record library. The programs could be of two different types, one featuring classics and semi-classics, the other featuring popular music. In the case of the latter, student leadership outside the music department will unquestionably present itself. However, faculty sponsorship is essential.

General Cultural Courses. General courses in music at the junior college level are usually of two types, one dealing with the humanities, a survey course, and the other with the listening aspects of music.

The course in humanities is usually a required course for every junior college student. It presents chronologically the achievements of man in the fields of art, literature, music, philosophy and religion, with the aim of assisting the student to orient himself in the world. The movements of classicism and romanticism are presented as they develop from the underlying philosophies and, in turn, as they are affected by music, literature and art. Another approach to the humanities might be by topics or problems, such as, "How Industrialization Has Affected the Lives of People and Their Art Expression," or "Understanding Peoples Through Their Arts."

Music appreciation or listening classes should be designed especially for the general student. In the event that survey courses in the arts become required courses for, let us say, freshmen, as a part of core curriculum, then an elective music appreciation course should be available the following year for those whose interest has been aroused through the general survey course. Its content should not be identical with the regular Music History and Appreciation course, because the purposes are not identical. Such a course should aim toward encouraging listening to current radio broadcasts, attending concerts, and toward building individual record libraries. In other words, it should seek to present music as music is in a real life situation by incorporating it into the pattern of living for the individual. The approach should be for sheer enjoyment, *not* for learning things about music.

Music for Leisure. This type of class would train specifically for amateur performance. For accompanying instruments such as the piano, the accordion, and the auto-harp, the approach should be an harmonic one which permits the natural instrument of the voice to carry the melody until such time as the melody and harmony may be combined. Simple melodic instruments such as the ocarina, tonette, orchestra bells, xylophone and marimba could be utilized. Classes for fretted instruments should be encouraged as well as classes for community song leading.

Opportunities for the Special Student—Music Major

The junior college must make provision for those students who intend to make music their vocation either as artist performers or teachers. The offerings should be comparable with those given in the first two years at four- and five-year colleges or universities. In addition to courses offered for the general student, the special student will carry applied music and theoretical courses.

Description of Theory Courses.¹ The following seven courses are listed in the order of their importance or in the order with which they should make their entry into the curriculum. In examining the list it should be remembered that Numbers 1, 2 and 3 are essential to an adequate preparation for upper-division university work; Numbers 1, 2, 3 and 4 are essential to the satisfaction of certain vocational needs, whereas Numbers 5, 6 and 7 would only meet with a large steady demand in a big city. Where the demand for Numbers 5, 6, and perhaps 7, is slight, Number 4 will serve.

(1) *Elementary Musicianship*,² e.g., some kind of basic course "open to all

¹From an article by Neil M. Daniels. *Music Educators Journal*, January-February 1946, p. 26.

²For the sake of simplicity, the title *Musicianship* was chosen in preference to a selection from the confusing array of current course titles, viz., *Solfeggio*, *Fundamentals of Music*, *Beginning Theory*, *First Year Harmony*, etc.

students who desire a fundamental approach to the further study of music," and embracing some or all of the following items: notation, common scales, modal scales, intervals, terminology; rhythm and tempo in music, speech, and the dance; design and harmony in melody construction taught through appreciation of styles, dictation exercises, sight singing, and composition; transposition and the use of C-clefs; elementary physics of sound and elementary instrumentation; simple harmony, nature of counterpoint, and introductory aesthetics of music, and studies in expression and interpretation; and, perhaps some work in baton technique in connection with sight singing, dictation, and interpretation.

A course such as this is generally considered basic for a major in music. It is also given as the minimum music requirement for individuals headed toward elementary school teaching. It is coming more and more to be considered as ground that should be covered in high school. In this light it provides the high-school graduate who is interested in pre-professional or vocational training in music with a chance to make up high-school deficiencies. In addition, this course meets the needs of the general student who wants a substantial footing in music. Students who have had this course or its equivalent are regularly admitted to the course called *Harmony*.

(2) *Intermediate Musicianship*. It should be so designed and taught as to serve the needs of the vocational as well as the pre-professional student. This course should also be considered as a possible elective for the general student who has a strong amateur interest in music.

(3) *Advanced Musicianship*. This course is a continuation of *Intermediate Musicianship*. Upon completion of this course the student should have a working knowledge of diatonic and chromatic harmony, modulation, the complex use of unessential tones, differentiation of harmonic material,* the song forms, and an overview of modern harmonic and contrapuntal devices. A student who has completed this course should be able to analyze the harmonic structure of a Beethoven piano sonata, a Chopin etude, or a Wagner overture. This course should offer the best possible preparation for upper-division university courses in composition, analysis, literature and history of music. The course should be so conducted as to heighten the student's enjoyment and appreciation of music, and his insight into the subtleties of interpretation. Contemporary practices and their antecedents should be pointed out.

The three above courses should be considered as basic minimum for the junior college curriculum which purports to serve the needs of pre-professional and vocational students. However, some junior colleges offer one or more of the four following courses, though these are encountered less frequently.

(4) *Independent Study*. This includes individual lessons in voice, piano and the symphonic instruments. In some instances composition and arranging are studied privately.

(5) *Keyboard Harmony*. It is extremely difficult to treat keyboard harmony in the musicianship classes because of the unequal keyboard abilities of the students, and because of the amount of time that is required in recitations and individual help.

It is suggested that those students who cannot play the piano take a beginning piano course concurrently with *Elementary* or *Intermediate Musicianship*. The beginning piano course will ordinarily afford some opportunity to apply harmonic material at the keyboard. Those students who have had a year or more of piano study could profit from a course in keyboard harmony to be taken with or after *Intermediate Musicianship*. Assuming that a course in keyboard harmony is not feasible, the students who are interested in the keyboard application of the subject matter of the musicianship courses should be allowed some credit for independent study along these lines to be done, of course, under the supervision of an instructor.

*By "differentiation of harmonic material" is meant the breaking up of harmony into textures (figures and melodies); the contrapuntal distribution of harmonic material (independent part writing, imitation, etc.); and the organization of harmonic material for specific instrumental and vocal media.

(6) *Arranging and Orchestration*. This course as given in junior colleges is a "terminal" type course designed primarily for dance band musicians who want to learn "arranging." Nearly every junior college music department has experienced some demand for a course of this nature. Ordinarily, the individual who wants to take *Arranging* has not the slightest idea of what arranging involves. He comes to the junior college with little or no preparation in harmony, none in counterpoint and composition. A good jazz or swing arranger knows how to manipulate themes, harmonize tunes, compose modulatory transitions, and on occasion turns out a good *obligato* or other contrapuntal effect. Yet, the novice thinks that arranging is simply what the academician would call *orchestration*. It is difficult to place these people in work that they can and will do. It is still more difficult to give them what they need as individuals in an arranging class, because of their heterogeneous backgrounds and abilities. It appears that the small junior college is simply forced to handle these folks on an individual study basis, or not at all.

(7) *Counterpoint*. A course in strict counterpoint, unless it leads to motet writing, is difficult to defend. What is of value in strict counterpoint, plus important aspects of harmonic (free) counterpoint, should be taught with harmony.¹ The typical junior college would do well to omit this item for the sake of economy if for no other reason. Besides, the demand for this subject, as far as can be ascertained, is slight.

COURSE TITLE	SEMESTER HOURS	NO. OF SEMESTERS
(1) Elementary Musicianship	2 or 3	2
(2) Intermediate Musicianship	3	2
(3) Advanced Musicianship	3	2
(4) Independent Study	?	?
(5) Keyboard Harmony	1	1
(6) Arranging and Orchestration	?	?
(7) Counterpoint (as an advanced course only)	2	2

SAMPLE JUNIOR COLLEGE MUSIC CURRICULA²

Curriculum I

Assumptions: (1) Size of institution, 150 to 350 students. (2) Only one instructor available. (3) Objective, to serve the needs of the general student.

COURSE TITLE	SEMESTER HOURS	TEACHING HOURS	NO. OF SEMESTERS
Music Appreciation, or Survey of the Arts	2 or 3	2 or 3	2
Elementary Musicianship	2 or 3	2 or 3	2
One vocal group: Choir, Men's Glee Club, etc.	?	3	?
One instrumental group: Band; perhaps Orchestra.	?	3	?
Beginning Voice, Instruments or Piano, depending on instructor's interests and abilities	?	4 to 6	?
Chamber Music	?	4 to 6	?
Total	?	18 to 24	

¹A college counterpoint course should cover, during the first semester, the fundamentals of strict counterpoint (first, second, third species, etc.), modal scales, motet and madrigal writing; during the second semester, principles of free counterpoint, canon, invention and fugue. There are great divergencies of opinion as to what a junior college counterpoint course should be.

Counterpoint and harmony cannot be thought of apart from one another. Even in strict counterpoint one must think of the vertical relations of the melodic lines. Harmony and counterpoint are just different ways of viewing tone relations, and should be taught together in that sense.

²From an article by Neil M. Daniels, *Music Educators Journal*, March 1948, p. 80.

Curriculum II

Assumptions: (1) Size of institution, 200 to 400 students. (2) One instructor available. (3) The primary interest is to offer the minimum of essential courses for vocational and pre-professional training on the junior college level.

COURSE TITLE	SEMESTER HOURS	TEACHING HOURS	NO. OF SEMESTERS
Elementary Musicianship	2	2 to 4	2
Intermediate Musicianship	3	3 to 5	2
*Advanced Musicianship	3	3 to 5	2
History and Literature of Music.....	3	3	2
Beginning Piano Class.....	1	2	2
*Beginning Voice Class.....	1	2	2
*Beginning Instruments	1	4 to 8	2
Concert Band.....	1	3	?
*Chamber groups for string players.....	1	4	?
Choir	1	3	?
Total.....	17	29 to 39	

*Note: If only one instructor is available, one or more of the courses marked with an asterisk will have to be deleted.

Curriculum III

Assumptions: (1) Size of institution, 400 or more students. (2) Two or more instructors available. (3) Objective, an adequate but not elaborate curriculum to serve the needs of all types of junior college music students.

This curriculum will be a mixture of I and II. Some advanced work in voice and instruments should be available.

Composite List of Junior College Music Courses

The following composite listing is the result of two surveys,¹ of music courses offered in junior colleges. A wide variation was found in the wording of course titles. Combinations were made when the course content so indicated.

Theory

Music Fundamentals.
Sight Singing, Dictation, and Ear Training.
Harmony (first year).
Advanced Harmony (second year).
Keyboard Harmony.
Counterpoint (strict or introductory).
Double Counterpoint, Canon, and Fugue.
Form and Analysis.
Analysis and Composition.
Arranging and Orchestration.

History and Appreciation

Music Appreciation.
Fine Arts Appreciation.
History of Music.

¹S. Earle Blakemore and Esther Goetz Gilliland.

Applied Music

Concert Orchestra.

Salon or Theatre Orchestra.

Dance Orchestra.

Marching Band.

Concert Band.

Miscellaneous Instrumental Ensembles: String orchestra, string quartet, brass-wind choir, woodwind quintet, etc.

Chorus.

Choir (a cappella).

Men's Glee Club.

Women's Glee Club.

Miscellaneous Vocal Ensembles: Oratorio chorus, madrigal club, women's trio, men's quartet, etc.

Voice (individual and class instruction).

Piano (individual and class instruction).

Organ.

Band and Orchestral Instruments (individual and class instruction).

Conducting.

Education

Public School Music.

Guidance Opportunities and Obligations

The responsibility for careful guidance of music students is of utmost importance at the junior college level. This guidance will need to be for two types of students: the special music student and the general student.

The Special Music Student. That the music teacher will assume more and more the rôle of counselor to the special music students is in line with the trend of general education toward classroom teacher guidance. This, of course, entails accurate information as to vocational and professional opportunities combined with understanding and measurement of student attitudes and abilities. Music departments and music schools have been severely criticized for training students for jobs that do not exist, especially in the field of solo performance as a means of livelihood. Consequent disillusionment often results in a frustrated and maladjusted individual who is handicapped for life, whereas he might have become a happy and productive citizen had he been realistically guided. On the other hand, the music teacher may err in his judgment, also, by guiding a potentially fine musician away from music. Attitude and aptitude tests are available, and, while not infallible, they should prove to be, along with teacher judgment, of some assistance in guidance.

The General Student. Guidance for the general student is indirect. The music teacher, in bringing the music experience to the general student, is indirectly encouraging him to incorporate music into his pattern of living to the end that he shall engage in worthwhile leisure-time activities. He may be encouraged to purchase instruments suited to his abilities of performance; he may be advised as to cost and quality of certain instruments, including radios and record reproducing machines; he may be led to listen to certain radio programs and to build record libraries. All of this information may be broadcast in tangible form by means of carefully prepared mimeographed sheets, to the end that music may have a chance to function in people's lives.

Conclusions and Recommendations

(1) A study of the techniques of film music and a critical evaluation of the music accompanying certain motion pictures could very profitably be incorporated in Listening Hours, Appreciation, and other courses offered for junior college students.

(2) The formation of a Junior College National Organization or Society for the purpose of intercollegiate competition in music is advisable.

(3) Junior colleges desiring to train music specialists should arrange their curriculum in reasonable conformity to those outlined by the Music Educators National Conference and the National Association of Schools of Music. A closer alliance with the universities, colleges and conservatories and private teachers of music and their organizations is recommended.

(4) The work of this committee should be perpetuated in whatever manner the Music Educators National Conference sees fit. The personnel should be larger and of greater representation, and the work should be articulated with that of the Division Conferences.

(5) It is recognized that a successfully socialized music education program depends largely upon (a) survey of the community needs and interests, (b) strong and effective publicity, (c) a staff adequate in number, training, experience, and interest, and (d) vision and patient persistence.

Bibliography: Arts and Humanities

Those who deal with junior college students will need especially to have a broad concept of the place of music as an art in its relationship to the humanities. The following bibliography is indicative of this aesthetic aspect.

- Barnes, Harry Elmer. *An Intellectual and Cultural History of the Western World*, (rev. edition). New York: Random House, 1937.
- Barzun, Jacques. *Of Human Freedom*. Boston: Little, Brown and Co., 1939.
- Benedict, Ruth. *Patterns of Culture*. New York: Houghton Mifflin, 1934.
- Chase, Stuart. *The Road We Are Traveling*. New York: The Twentieth Century Fund, 1942.
- Davis, Allison. *Children of Bondage*. Washington, D. C.: American Council on Education, 1940.
- Dewey, John. *Art as Experience*. New York: Minton, Balch and Co., 1935.
- Edman, Irwin. *Arts and the Man*. New York: W. W. Norton and Co., 1939.
- Edman, Irwin. *Fountainheads of Freedom*. New York: Reynal and Hitchcock, 1941.
- Educational Policies Commission. *Education for All American Youth, 1944; Learning the Ways of Democracy, 1940; The Purposes of Education in American Democracy, 1938*. National Education Association, Washington, D. C.
- Flewelling, Ralph Tyler. *The Survival of Western Culture*. New York: Harper Bros., 1943.
- Greene, Theodore M. *The Arts and the Art of Criticism*. Princeton: Princeton University Press, 1940.
- Hanna, Paul. *Youth Serves the Community*. New York: D. Appleton-Century Co., 1936.
- Hopkins, Thomas. *Integration: Its Meaning and Application*. New York: Appleton-Century Co., 1938.
- Kallen, Horace M. *Art and Freedom*. New York: Duell, Sloane and Pearce, 1942.
- Livingstone, Sir Richard. *On Education*. New York: The MacMillan Co., 1944.
- Maritain, Jacques. *Education at the Crossroads*. New Haven: Yale University Press, 1943.
- Meier, Norman Charles. *Art in Human Affairs*. New York: Whittlesey House, 1942.
- Milliken, Robert A. *Science and the New Civilization*. New York: Scribner, 1930.
- Mumford, Lewis. *The Culture of the Cities*. New York: Harcourt, Brace and Co., 1938.
- Munro, Thomas. *Scientific Method in Aesthetics*. New York: W. W. Norton and Co., 1928.
- Farrington, Verne L. *Main Currents of American Thought*. New York: Harcourt, Brace and Co., 1927-30.
- Pitts, Lilla Belle. *The Music Curriculum in a Changing World*. New York: Silver Burdett Co., 1944.
- Moral and Spiritual Values in Education*, Los Angeles City Schools Publication No. 402, 1944-45.
- Schoen, Max. *Art and Beauty*. New York: The MacMillan Co., 1932.
- Stanford School of Humanities. Report of First Annual Conference: *The Humanities Look Ahead*. Palo Alto: Stanford University Press, 1943.

CHAPTER VI

CONTENT OF COLLEGE AND UNIVERSITY MUSIC COURSES AND ACTIVITIES

THIS FIELD covers several major divisions and really needs several sub-divisions to expedite further detailed study. It is recognized that there will be many courses which will be common to several of the sub-divisions. However, the sub-divisions are as follows.

(1) A four-year curriculum leading to a bachelor's degree: Bachelor of Arts, Bachelor of Science, Bachelor of Music, or a Bachelor of Music Education.

(2) A five-year curriculum leading to a bachelor's degree (as above).

(3) A curriculum for a master's degree: Master of Arts, Master of Science, Master of Music, or a Master of Music Education.

(4) A curriculum for a doctor's degree: Doctor of Music and Doctor of Philosophy with a major in Music, Music Education, Musicology, Theory and Composition, or Applied Music.

Fundamental Questions

The material submitted by the 1945 committee, working as a Division group, resulted in treating five fundamental questions with an elaboration of the problems encountered. They are as follows.

I. WHAT HAS BEEN DONE AND WHAT SHOULD BE DONE FOR THE COLLEGE STUDENT WHO HAS HAD VERY LITTLE MUSIC PREPARATION BEFORE COMING TO COLLEGE?

It was felt that for too long a time we have been devoting our energies too exclusively to those people who are interested in music professionally and have not given enough time to the students who would like to do a "little" in music. It seems obvious that if more attention could be devoted to the general college student, we would succeed in time in producing a more intelligent audience or general public than we now have. Therefore, the goals of college music should be redefined. There are definite indications that the goals set by the college music departments are too often out of line with those set by the policy makers in the field of education, school administrators and teachers in the public schools. The college music departments think, in many cases, in terms of the music major. The college music department fails to place in its proper perspective the fact that goals in music must be reached with the following in mind:

(1) The large group of students in the public schools who will become consumers, not producers, of music.

(2) Those students who have neither the time nor the interest to make a serious study of music, but want to participate in some music merely for recreation.

Unless the goals of music are redefined, taking into consideration the philosophies and objectives of groups outside the field of professional music, music in the colleges will not fill this need.

II. WHAT SHOULD BE DONE FOR THE GIFTED STUDENTS?

It has been proposed that the colleges accept fully and completely a definite social responsibility for the wide and effective training of the smaller number of students who show unusual aptitudes in music. True equality of opportunity in

education, which is assumed as the goal toward which we all work, must mean that no hazard of geography or parental poverty must be allowed to stand between any student and any additional development he is capable of achieving. At the present time we seem to be still in a period which assumes that the business of the college is to provide a kind of median of instruction in skills and knowledges.

Many colleges have fixed or rigid curricula which are required of all students, but a few colleges have provided for instruction and opportunities beyond the minimum requirements. However, a considered opinion is that in most schools this is not done.

The student of great musical talent who has had the misfortune to be born into a community providing no stimulus, or a family unable to recognize or support the training of these unusual musical gifts, should have some place to turn for financial assistance. The curriculum should be liberalized to the extent that through examination, students might accelerate or fulfill the prerequisites to the higher courses in the minimum of time. To take all students and give them substantially the same education is not to equalize because few of the students, as individuals, get exactly what they most need or desire. The immense proliferation of the college curriculum is, of course, an attempt to adjust and mitigate this averaging. Something truly beneficial and practical must be done for the gifted music student.

III. WHAT SHOULD BE DONE TO IMPROVE THE TEACHER-TRAINING PROGRAM?

It was universally believed that the teacher-education* period must be lengthened and that the program must be broadened in many respects. The really important part of the preparation of the teachers of music for the schools lies in practice or apprentice teaching; therefore, constant appraisal and re-examination of its content and its quality is vital to a modern teacher-training program. Many supervisors in the field declare that a full semester or a year of observation and apprenticeship in a live music situation under a first-class master teacher would go much farther toward equipping the neophyte to handle his own responsibilities than most practice teaching courses as now offered.

The preparation for teaching would be better and more thorough if the last year of a student's program were designed around the practice-teaching situation and the student were to serve an apprenticeship in teaching simultaneously with related methods courses. Courses in psychology, principles of instruction, secondary education, methods, and practice teaching in a long sequence covering many semesters tend to break down the intimate relationship and tie-up of all these subjects in the student's mind. An attempt should be made to correlate all of these phases of preparation into one comprehensive laboratory program.

There is a tendency to concentrate student teaching in some kind of a laboratory school. It would be desirable to spread the practice teaching, wherever possible, over more than one type of institution. However good a laboratory school may be, it is still only one kind of school.

Definite consideration should be given the kind of practice-teaching experience which requires the student to leave the campus for a period of time and work in a real school situation. This is already being practiced in many academic fields with success. The subject of internships or residence in practice teaching should be further investigated for the training of music teachers so that more definite and detailed recommendations can be made.

*See Chapter VII, *Education of School Music Teachers*.

IV. THE PUBLIC SCHOOLS, COLLEGES AND PRIVATE TEACHERS NEED TO DEVELOP CLOSER UNDERSTANDING AND COOPERATION

The key to establishing a powerful and effective cooperation should and must be through a closer alliance with the Music Teachers National Association and the National Association of Schools of Music. The Music Educators National Conference has members belonging to these groups and, through these members, it is in a position to take the initiative on the question of closer cooperation and ways of sharing results of studies and projects. These three organizations working together have the foundation upon which to build closer understanding and cooperation among the public schools and private teachers and the colleges. The MENC Research Council, through its publications, and the *Music Educators Journal*, are making fine contributions toward this goal.

V. THE NEED FOR WIDENING CURRICULA TO INCLUDE SPECIALIZED TRAINING FOR INCREASED PERFORMANCE OPPORTUNITIES

The following items should be considered when widening the curriculum to include specialized training for increased performance opportunities.

(1) A wider offering of applied music, possibly by means of class instruction for the non-professional student.

(2) Further development of choral, orchestral, and band opportunities for those desiring music activity but without the ability or time necessary for participation in concert organizations.

(3) Provision for numerous types of ensemble participation.

(4) Theoretical courses designed for non-professional students.

(5) Courses in leadership for community organizations too small to provide professional leadership.

(6) Special courses designed to meet the specific needs of radio and television. With the change to FM radio and television, there will be a tremendous demand for trained musicians to organize, perform for, and direct the several thousand new stations that will be developed. A full curriculum could be developed to meet these needs, but at least courses directed to specific aspects of these new media of expression should be considered.

Elaboration of Problems

(1) Proposed extended courses of study (five years instead of four) leading toward the Bachelor of Arts and Bachelor of Music degrees, to be coordinated with the academic requirements already established by the colleges and state departments of education. It is believed that four years is too short a time to equip prospective teachers adequately in both the liberal arts and music fields, but that the time to change over to a five-year course would be when there is a surplus of music teachers instead of when there is a critical shortage.

(2) Need for heightened vigilance over maintenance of established collegiate aims and teaching standards. It is believed wise to watch standards carefully, but it is difficult to reconcile such vigilance with accelerated teacher-training courses and other emergency measures.

(3) Recognition of insufficient musical accomplishment level of high school graduates occasioned by skilled teacher shortages in the public schools. Consideration of temporary adjustments in college entrance requirements to meet the needs of this "neglected generation"—and freshman courses designed to compensate for this retarded secondary training. Many colleges have long given high school courses in music for badly prepared students. There will always be some entering students who

play one instrument or sing a little, but who cannot read music and have no musical background. Elementary harmony and ear training as well as courses in the history of music all should be taught in the high school but should be provided for by sub-college courses if not covered in secondary schools.

(4) The teacher-training program is one for which the college is most responsible. This is something tangible and specific. Each college should hold specifically to its own state requirements and should be sure that young persons are not being sent on into the music teaching field unless they have a thorough mastery of the actual skills of singing, playing, accompanying, and conducting.

Colleges and universities should be committed to an attitude of vigilance and a program of investigation and experimentation so that their offerings will meet the recognized needs of the musician and music educator.

Recommendations: Pre-College Accomplishment

Students who plan to study music in college or university should meet the following requirements before leaving high school.

(1) **Applied Music.** (a) Minimum of six years' practical familiarity with an instrument of their choice; (b) ability to play piano music of the difficulty of hymn tunes, folk tunes, and chorales; (c) acquaintance with the melodic, rhythmic, and harmonic aspects of musical structure as referred to for minimum piano requirements; and (d) at least two years of ensemble experience, including both vocal and instrumental activity.

(2) **Music Literature.** A broad acquaintance with music literature to be experienced through good recordings, radio listening, and attendance at concerts by outstanding organizations and artists.

. . .

Comment

It is understandable that members of the music education profession are vitally concerned with the course content and course offerings of colleges, universities and conservatories which are responsible for preparing those who desire to enter school music teaching. Many prominent music education authorities have worked on curriculum committees of the National Association of Schools of Music.* Since this organization is primarily concerned with the development of musicianship and performance ability, it is significant to have such cooperation in matters pertaining to the musical background which music educators must have along with the pedagogical training necessary for state certification to teach music in public schools.

*"Approved Curricula." National Association of Schools of Music, 1940. Procurable from Burnet C. Tuthill, Secretary, Southwestern College, Memphis, Tenn.

CHAPTER VII

EDUCATION OF SCHOOL MUSIC TEACHERS

THERE ARE TWO TYPES of situations which belong in this category, (1) the training in music for elementary teachers who will be teaching the music in their grade rooms, and (2) the over-all curriculum which is designed for those who will be music teachers, supervisors and directors.

Music Training for Elementary Grade Teachers

The following courses and content have been suggested as necessary and desirable for those who are to teach the music in a regular grade as part of an elementary school day's work.

Orientation Course

An orientation course in music should be required of all prospective teachers. This course should be designed to develop a basic understanding of the inter-relation of the fine arts and their application to everyday life. It should also include active participation in each art field on an elementary level.

Content of Courses to Follow Orientation Course

(1) Functional piano technic:

- (a) Ability to play the three principal chords of the common keys.
- (b) Ability to harmonize simple melodies using these chords.
- (c) Ability to improvise—to play rhythmic patterns using these chords.
- (d) Ability to read and play melodies in the common keys.

(2) Eurythmics (rhythmic experience):

Actual experience in rhythm through free bodily movements; these include coordination of muscular movements together with the exemplification of rhythmic patterns, mood, and form.

(3) Singing experience leading to:

- (a) Ability to sing and teach a song with ease.
- (b) Ability to use a pitch pipe with understanding and effectiveness.
- (c) A repertoire of song literature which will include folk and art songs with special emphasis upon American folk literature.
- (d) Experience in singing part songs.
- (e) A knowledge of how to teach a child to use his singing voice correctly.

(4) Listening experience leading to a familiarity with materials and procedures appropriate to the elementary school.

(5) Creative experiences should be included in each phase of the music activities mentioned above.

General Recommendations

It is believed that the content of the music courses in teacher-training institutions should determine the number of credit hours adequate for administering the program. It is recognized that an increase in the number of credit hours required in music for the teacher in the elementary grades may be necessary. Such an increase is in line with policies being adopted in states where required credit hours in music may be as high as twelve semester hours. It is believed that *not less* than eight semester hours should be allowed by the teacher-training institutions to attain the desired goals.

The following recommendations were made, based upon the findings of a careful study of practices and needs.

(1) A need for more definite music requirements in the education of the general elementary teacher.

(2) More unified standards of music accomplishments in the various elementary grades.

(3) The desirability of diverting some trained music majors into elementary school music from secondary vocal and instrumental work.

In-Service Training of Teachers

It was recommended that refresher courses and other temporary media for in-service training of music teachers be discontinued as soon as practical, and that clinics, workshops, and similar cooperative devices be reinstated or established.

However, it was felt that colleges and universities have a responsibility for promoting emergency programs of in-service music training for the following groups of teachers:

(1) The classroom teacher who has never taught music but must do so under emergency conditions.

(2) Teachers qualified and experienced in some other field who have had to undertake a music teaching situation for which they are inadequately prepared. (This includes teachers of vocal music who are obliged to direct instrumental organizations, and vice-versa.)

(3) Teachers who need additional training for certification.

(4) Older teachers who for many years have not enjoyed professional advancement through collegiate training.

Opportunities for such in-service training may take the form of (a) extension classes, (b) refresher classes, (c) clinics and workshops, (d) radio projects, (e) county and district music festivals.

The responsibilities of state boards of education, state supervisors of music, and county superintendents for encouraging or even requiring teachers to take advantage of in-service training was recognized and emphasized.

Music Education of School Music Teachers

The National Association of Schools of Music in cooperation with the Music Teachers National Association and the Music Educators National Conference have prepared a curriculum which is designed to equip teachers of school music.

The recommendations concerning the music education of school music teachers made and adopted at the St. Louis Conference in 1944 are very complete and are to be found on pages 20 to 30 in the Committee Reports of that year.

The above two sources will indicate trends and desirable practices. A careful survey of the Division Committee Reports for 1945 substantiate these recommendations.

Problems in Music Teacher Preparation*

"Training of teachers majoring in music education is a comparatively recent addition to the teacher-training program, many of the men who pioneered in this field still being actively engaged in the profession. It will hardly seem surprising, then, to say that in spite of the great progress made in the past two decades, many problems remain unsolved or only partially solved. Certainly one of the most significant changes which took place during that time was the raising of the training period from two to four years. During the war emergency, many states found it necessary to give emergency certification to teachers who had not earned a Bachelor's

*A condensation of an article by Paul Van Bodegraven. *Music Educators Journal*, September-October 1946, pp. 28-9.

degree, but this undoubtedly will be revoked just as soon as a sufficient supply of college graduates is again available.

"Therefore, when speaking about the undergraduate training period for those majoring in music education, we can assume that we are speaking of a span of time covering four years. Four years is a very short time to complete all of the work which needs to be covered. There are two answers to this problem: (a) increase the training period to five years, or (b) increase our teaching efficiency and accomplish more in the time now at our disposal. Of these two alternatives, the first will be out of the question for many years to come since the need for teachers is so great that we must get them out into the field as soon as possible. Therefore, we must concentrate on increasing the efficiency of the four-year training program as it now exists. This four-year course of study has become more and more standardized as the result of the work of accrediting agencies and the course of study set by the MENC. However, no paper course of study will solve the problems of teacher training. Certain defects still are quite obvious in our teacher-training programs, and will require concentrated thought from the leaders in the teacher-training field for their solution. An all-inclusive list of these defects would be too lengthy, but the following represent problems which are present in a good portion of those institutions attempting to train teachers of music education.

"Personality Development. A great deal has been written about the relative importance of personality and knowledge of subject matter in the teaching field, but it all boils down to the cold fact that the young teacher is severely handicapped by lack of the type of personality needed for school teaching. In the field of music, this happens all too frequently because interest in music is so often found among persons who may be classed as introverts and whose interest is concentrated on the subject of music rather than on the subjects to be taught—people. These persons often enter on a teacher-training career with little realization that some day they will be dealing with people—all kinds of people, with and without musical ability.

"Then, during their period of training, the tendencies toward introversion are magnified by the very nature of their training. The development of musicianship is one of the most important objectives of teacher training, and in many instances, this training results in a further withdrawal from contact with people. Hours a day spent in a practice room are, without a doubt, the necessary price one must pay for the development of a sound musicianship, but this type of training can be carried to an extreme in the case of some individuals. Moreover, in practice, a person of this type, conscientious and with some musical talent, will usually arouse the interest of his applied music teacher and will be so encouraged that he will spend more and more time in secluded practice. His major interest is concentrated on the instrument being studied and not on people.

"Certainly no one will question the relative importance of a well-balanced personality for those interested in a teaching career, particularly in the school music field where it is necessary to handle large groups of persons. If this is so, then why not give psychological personality tests when a student enters school, much as music talent tests are now given in many institutions, and use the results as a guide in the training program? We must provide opportunities for students to work cooperatively together during a part of every day, both in work and in play. From the outset, they must be encouraged to mingle with groups of people, to wear off the rough social edges, to develop poise, confidence, and to enjoy the company of their fellow students. Many of us, who have been claiming high socialization values for music, are unwilling to admit that personality development cannot be given consideration in a program of teacher training.

"Subject-Matter Courses. The courses referred to here are those which concentrate on subject matter rather than on methods of teaching; courses given for majors

in music education and majors in theory or applied music alike. Applied music, theory, ear-training, conducting and such allied courses have been included in the curriculum for so long that they often become stereotyped and the reason for including them as a requirement becomes extremely hard to define. Generally speaking, these courses are taught with little regard for the actual use to which they will be put by the school teacher. Little effort has been made to perform a job analysis for use in establishing course content and procedures. A few illustrations will make this clear.

"Ear-training is required in all approved teacher-training institutions. The way it is taught, in most instances, bears little relationship to the problems which will have to be solved by the ear in a teaching situation. Most of the work is done with the piano or voices, whereas in actual situations the whole context of the problem is altered because of instrumental tone colors. In practice, the ear must hear errors in playing which deviate from the given score; in training, the student seeks to write out chords or determine the tones given to each voice. In practice, the ear must discriminate between good and bad tone production, good and bad balance, intonation, attacks, releases and the like. Very rarely does "ear-training" focus the attention on such details—details which may have a great deal to do with the ultimate success or failure of a teacher.

"Piano is another universal requirement. Piano becomes a tool subject when the student's major field of performance is on some other instrument or voice. As soon as the student has developed enough mastery of mechanical problems, he should be given considerable practice in playing accompaniments and in doing as much reading as time will permit. In this case, piano is not used so much to develop musicianship as it is to aid the teacher in everyday situations he will meet in the teaching field. Nevertheless, it is quite common for the beginning teacher to be able to play a few Bach inventions, learned through constant repetition, and be totally unable to read and to play the easiest of accompaniments. This is a necessary skill which can be taught when the emphasis is properly placed—when piano is taught as a tool subject.

"Another course which does not achieve its purpose is the course in conducting. Such a course would seem to be the proper place to consider those problems which the school music teacher will meet on the job. Possibly a course should be set up especially for those students majoring in music education. It has been traditional to develop a baton technique of sorts and then to concentrate on problems of interpretation as found in great orchestral masterpieces. Very little, if any, attention is paid to the problem of getting a choral group to sing in tune, a band to play with good tone quality, an orchestra to use proper bowing, and all of the other similar problems which make for success or failure when working with school groups. It is what the conductor does when he puts down his baton that so largely determines his success or failure and these are just the problems which are neglected in the traditional course in conducting. It certainly is in order to suggest that such a course be taught by someone who is very conversant with problems which his students will have to face in their work.

"Music Education Courses. Here we have under consideration the so-called "methods" courses which have been so maligned, and often rightfully so. Let us admit, from the outset, that the courses in music education have been poorly taught more often than they have been well taught, but let us go on and see why this has been true.

"In spite of the fact that most educators will admit that methods of teaching are important in high school and college as well as in the elementary school, all too many of those persons directly charged with the responsibility of developing a teacher-training course for music educators have little respect or interest in such courses, and offer them merely as a means of satisfying some requirement for getting a state teaching certificate. The result is that teachers of such courses are

selected with little care and consideration of background. It is not at all uncommon to hire a piano or voice teacher who is competent in that field, and also require her to teach a "methods" course as a part of her work, her preparation for such work consisting of one undergraduate course in music education and no teaching experience. It is hardly any wonder that the course is not an inspirational one, nor one that students look back on with any degree of satisfaction. Institutions which engage in these practices usually proceed on the theory that knowledge of subject matter is all that is necessary for teaching success.

"Certainly there is a great deal a teacher with a good background of successful school music teaching can do for the student who has never had any contact with school problems. The problem of proper materials to be used in various situations is enough in itself to confound the beginning teacher. But when the teacher and student start with a similar background of actual teaching experience, the course can hardly help but be "from the text" with little variation.

"Therefore, if students complain that they get little or nothing from their courses in music education, let us look further into the matter, knowing that the problem in such courses should not be how to fill up the time but, rather, how to get in all the practical matters with which a young teacher should be conversant. Strong courses of this type are often the difference between failure and success in the first years of teaching, when the beginner is confronted with such a world of problems. Let us urge those in charge of hiring teachers of music education courses to be as careful as they are when hiring teachers of voice, piano, theory and other content courses, and that one of the requisites be a background of successful teaching experience or extensive observation in the fields of music education to be taught."

• • •

Research Council Bulletin

In Bulletin No. 1, Music Education Research Council, there is presented an outline of Courses for the Training of Supervisors of Music. This course was prepared for the St. Joseph meeting of the Music Educators National Conference in 1921, and was unanimously accepted by the Conference, printed and distributed in the same year.

The course called for a four-year period of training leading to a Bachelor's degree and distributed 120 semester hours among three subject fields, as follows:

General Cultural or Academic.....	30 hours
Education (General and Music).....	30 hours
Music (Theory and Applied).....	60 hours

Total 120 hours

This recommended distribution of semester hours has been widely recognized since most of the four-year courses now in effect in colleges, universities, and schools of music have been based upon it. It is truly a *Standard Course of Study*. Twenty-five years after adoption it remains as originally set up and, in its essentials, needs little alteration.

However, several conditions now exist which did not exist in 1921, such as, (1) state requirements for certification, (2) multiple subject teaching, (3) advanced degree requirements, (4) improved musical training on pre-college level. These have all been taken into consideration in the formulation of the new "Outline of the Course in Music Education Leading to the Bachelor's Degree" prepared for MENC Research Council Bulletin No. 21. The itemized outlines are as follows:

OUTLINE OF THE COURSE IN MUSIC EDUCATION LEADING TO THE BACHELOR'S DEGREE

General Cultural (Academic)	30 hours
English (including Speech).....	12
Social Studies.....	6
History, U. S. Government, Sociology, etc.	
General Psychology.....	3
Electives.....	9
Completion of a minor of 15 hours in either English or Social Studies is recommended.	
Education	21 hours
Educational Psychology.....	3
Principles of Teaching.....	3
School Administration, Organization and Management, or Secondary Education.....	3
Directed Observation and Supervised Practice Teaching.....	6
Music Methods and Materials.....	6
Theoretical Music and Other Technical Courses	30 hours
Harmony (including keyboard harmony and harmonic analysis), Sight Singing, Dictation.....	12
History of Music.....	4
Conducting (Choral and/or Instrumental).....	2
Electives (Counterpoint, Orchestration, Form, Composition, Psychology of Music, Physics of Music, etc.).....	12
Applied Music	30 hours
Major (completion of two-year course, with minimum of one hour per week of individual instruction).....	16
Minor (completion of one-year course, with minimum of one hour per week of group or individual instruction).....	6
Band or Orchestral Instruments (Group or individual instruction).....	6
Ensemble (Chorus, Band, Orchestra, Small Ensemble).....	2
Free Electives	9 hours
<hr/>	
Total semester hours 120	

It will be noted that generous provision has been made for electives, nine semester hours of which are free and thus applicable to any of the subject groupings. Such flexibility is necessary in view of certification requirements in certain states. Where no certification problem exists, the student may apply electives in such a manner as will contribute most to his needs and interests.

While it may be argued that the average college student cannot anticipate the location of his future employment and that consequently no system of electives will insure him of state certification to teach, it is possible to discern definite trends in the direction of state requirements and to point out those that seem quite general. Among them is the growing tendency to place emphasis on English and Social Studies for prospective teachers in any field; another is the insistence on several academic minors for those likely to teach in one or more academic fields in addition to music; a third is the almost nation-wide demand for more extensive and more carefully supervised observation and practice teaching.

For teacher-training institutions to ignore such trends would be a disservice to their students. These suggestions represent an attempt to meet the necessities of certification through the use of free electives while still adhering to the principle that a collegiate course for the training of teachers of music must place chief emphasis on music.

OUTLINE OF THE COURSE IN MUSIC EDUCATION LEADING TO THE MASTER'S DEGREE

Requisite for Admission:

Completion of a college course of four years' duration, with minimum of 120 semester hours of credit distributed according to the provisions recommended for the Bachelor's degree. ...

Residence Requirement:

One academic year or its equivalent.

Course Requirements:*

Education	12 hours
General and Music Education, depending upon amount and kind of undergraduate courses submitted for entrance. Completion of a major work in some field of music education such as a thesis, an original composition in any of the larger forms, a series of choral or instrumental arrangements, a set of tests for measuring musical ability or achievement, or an investigation of some phase of music teaching. Recital on graduate level may be accepted in lieu of major work.	
Theoretical Music	6 hours
(Advanced Theory, Composition, Instrumentation, History.) Choice to be made from courses beyond those required for undergraduates. Comprehensive musical examination at entrance may be required.	
Applied Music.....	6 hours
May be chosen from among any of the applied fields, including composition, subject to the provisions that work must be at level represented by completion of the third-year undergraduate requirement and that credit is granted only for a minimum of one hour per week of individual instruction.	
Free Electives.....	6 hours
May be chosen from any of the above fields as well as general cultural or academic fields. All such electives must be from among courses representing work of at least the third year of undergraduate level.	

Total semester hours 30

*Subject to slight changes.

It is important that there be maximum flexibility in the program of work required for the Master's degree. This is necessary to accommodate the variations in the student's background and the area in which he is carrying on his graduate work.

CHAPTER VIII

RURAL SCHOOL CURRICULUM

THE SPECIFIC OBJECTIVE of a rural school curriculum is to set up general goals of achievement for larger areas than grades, based upon the needs and maturity levels of the children concerned. The curriculum should not differ in essential content from that of the urban elementary school. Areas of musical experience and activities should be outlined specifically as adaptable for the small ungraded school. This should consider child growth rather than subject matter and should also attempt to meet the needs of the vast body of transient, under-privileged children whose irregular attendance increases the already difficult situation in the rural school. These larger areas may be defined as primary, intermediate, and upper grade. On each level there should be vital experiences in singing, listening, playing, creating and evaluating, in order to provide a satisfying experience for each child.

The opportunity for expression through some phase of musical activity should not be sacrificed for the mere technicalities of music, but the latter should be used, as needed, to enhance and enrich the music program. The steps or levels of experience in the development of each musical activity should be so outlined that the teacher could determine the musical maturity of the class and proceed through successive experiences. For example, through this procedure an upper-grade teacher would be helped in adapting a program of basic music orientation to an upper-grade class of low musical maturity, and lead them through successive experiences to a better basis for self-expression. As the child's musical concept matures, his ability to evaluate the music he hears and his desire to participate in musical activities will develop in direct proportion.

At the present time there is a great need for additional music textbooks available for one- to three-teacher schools. It is recommended that a three-point series rather than the present upper and lower grade be used. Teachers should be encouraged to use County Library facilities, and try new materials as available.

The 1944 Report

The 1944 Committee on Rural School Music submitted a splendid, thirty-page report, and it should be consulted by anyone wishing further detailed information. The following brief condensation of the fundamental ideas expressed are included here for emphasis.

"Fundamentally, the music potentialities of children in rural communities are the same as those of children in urban communities.... There is need in the small communities for the development of curricula which will compare favorably with those found in some of our larger communities. However, the real problem is not that of developing curricula but one of organization and administration.... The general acceptance of the idea that rural classroom music can be taught successfully by classroom teachers will be one of the most important factors in determining the future developments in rural school music.... If the teacher will accept the help of a music teacher or supervisor familiar with rural schools for at least one thirty-minute period each week and will give the idea a trial, she will find music instruction under these conditions are more satisfactory than under conditions where the instruction is highly specialized and separated from the regular classroom activities. One of the greatest responsibilities which the music specialist has in the rural music program is to develop self-confidence in the classroom teacher.... To facilitate the general acceptance of the idea that music can be taught successfully by the classroom teachers there should be some means of bringing it to the attention of school administrators and faculties of teacher-training institutions. In most of the states this can be done through the services of a state supervisor of music, or some other centralized

authority.... Another important factor in the presentation and acceptance of these suggestions involves the training of teachers.... It is recommended that six semester hours be considered as minimum in the music preparation of elementary teachers.... Education courses in school administration should provide an adequate foundation for the proper understanding of the problems connected with a school-music program.... Instrumental instruction, also, can be carried on successfully in the rural areas through the services of visiting instrumental teachers.... Even in the smaller rural schools instrumental music may be introduced by the use of rhythm and melody instruments.... In rural areas where schools have been consolidated there is need for music teachers who are qualified to teach more than one phase of music.... It is reasonable to expect that greatly improved radios and phonographs will be obtainable in quantities and at such prices as will make it possible for every classroom to have this equipment at all times."

Condensed Curriculum Content

The term "rural school" as used here includes the one-teacher and the two-teacher school. The principal difference in the methods of teaching music in these types of schools as compared with those employed in the consolidated and graded schools lies in the presentation and use of the materials of instruction.

In the two-teacher school the teacher of the lower grades should emphasize unison singing, correction of monotones, good tone quality, simple rhythmic responses, creative music, and should begin the teaching of notation. The teacher of the upper elementary grades should continue the teaching of notation and rhythmic work and should initiate part singing. This teacher should also be concerned with the elementary theory instruction which will be in keeping with the students' level of development.

In the one-teacher school the teacher should be constantly alert to the possibilities of improving the tone quality in the singing and should be concerned with the correction of non-singers. When part singing is attempted, the pupils in the lower grades should be assigned the melody parts, but when unison songs are presented, these pupils should sing together with the pupils of the upper grades.

Students in rural schools should develop the ability to interpret the following notes and rests: whole, half, dotted half, quarter, dotted quarter, eighth, and dotted eighth. They should be able to sight read simple songs and should have some understanding of accidentals. Creative activities should be included as a part of the music instruction.

The rhythm activities should include singing games, folk dances, simple rhythms, and opportunities for creative development. The music instruction will likely prove to be more functional when the various music activities are coordinated and integrated with the other classroom instruction. The teacher should encourage the development of good listening habits by playing selected phonograph records, directing attention to good radio programs, and fostering discriminating listening habits in all classroom activities. In all of these activities there should have been developed a repertoire of community, patriotic, and folk and art songs, together with hymns of lasting value.

Any teacher engaged in music-teaching activities should be impressed with the fact that in the final analysis singing should be for pleasure and enjoyment. All technical and drill problems should be offered with this in mind.

Typical State and County Programs

Two examples of organized music programs are included with the belief that they may prove of practical value to those officials interested in establishing music instruction in the rural schools.

JEFFERSON COUNTY, KENTUCKY

This county has five high schools. Two of these high schools employ full-time vocal and instrumental music teachers, two employ part-time vocal and instrumental music teachers and one high school is visited once a week by a music supervisor.

This county also has forty-five grade schools ranging from one teacher to twenty teachers each. Two music supervisors visit these grade schools once every three weeks. In grades one to five, all work is done by the regular grade teacher. In grades six to eight, all the work is done by one teacher capable of handling three-part singing. These classes are organized on a departmental basis.

The same textbooks and outlines are used in all schools regardless of size or location.

RURAL MUSIC EDUCATION IN NEW JERSEY

Music in the rural schools of New Jersey as organized by the State Department of Public Instruction is as follows:

Personnel. Eight rural supervisors or County Helping Teachers of Music are available to assist the teachers in schools where a special music teacher is not employed. They work very closely with the County Superintendent and carry on in various ways an In-Service Training Program for grade teachers. They visit each classroom on an average of once every three or four weeks.

Equipment. All equipment is supplied by the local township board of education.

Program. The music program includes the following: song singing by rote and notation; rhythmic activity, singing games, folk dances, interpretive rhythms; listening experiences with discussions of radio broadcasts, recordings, performers and current concerts; creative experiences; organization of special groups as choirs, bands, etc.; opportunities for experimenting on rhythm and melody instruments; and county festivals.

Outline for a Year's Work in Music*

THE ONE-TEACHER SCHOOL

The songs in each of the four books commonly used in rural schools in Missouri have been classified and placed in groups according to types of rhythmic patterns. For one-teacher rural schools the following scheme should be followed:

The First Quarter. A minimum of six songs, four from group one and two from group two and/or group three.

Songs in group one are suitable for the introduction of the reading of rhythms (note lengths), and for the teaching of notes and corresponding rests of the following types: quarter, half, dotted half and whole. Many of the songs in group one are excellent for sight reading or for the introduction of technical problems to be solved during succeeding quarters. Additional songs may be selected from any section and may be taught by rote or by sight reading. It is also advisable to augment the music program with a representative number of community songs both religious and secular and with folk songs both American and foreign. Simple rhythm work (marching, skipping, etc.) and folk dances adapted to the songs being sung should be used.

The Second Quarter. A minimum of six songs, four from group two and two from group three.

The new rhythm problem for the second quarter is that of the eighth note (see section under eurythmics). For this quarter select a minimum of four songs from group two and two songs from group three. Additional songs for review can come from group one and group two, and rote observation songs from group three. Review and add patriotic, religious, and folk songs if time permits.

*State of Missouri Music Bulletin, 1944.

The Third and Fourth Quarters. A minimum of six songs each quarter, four songs from group three and two from any group.

The new rhythm problem for the third quarter which is carried over into the fourth quarter is that of the dotted quarter note and the eighth note (see section under eurythmics). A minimum of four songs from group three should be selected each quarter with two additional songs from any of the three groups of unclassified songs. Continue to add community songs and review songs previously learned. Continue rhythm work.

THE TWO-TEACHER RURAL SCHOOL

Lower Grades

First and Second Quarters. A minimum of six songs each quarter, four from group one and two from group two and/or three.

For additional songs refer to the first quarter and the second quarter outline listed under the one-teacher school. Have the class do simple rhythm work (marching, skipping, etc.), creative music, and easy folk dances, especially those adaptable to the songs being learned. The students in the third and fourth grades should be able to read the rhythm to songs in group one and two and should be able to sight read easy songs.

Third and Fourth Quarters. A minimum of six songs each quarter; four from group two and two from group one and/or group three, or from songs not classified.

For suggestions for additional songs, refer to the third and fourth quarter outlines listed under the one-teacher school. Continue rhythm work, creative music, the reading of rhythms, and syllable work in the third and fourth grades.

Upper Grades

First and Second Quarters. A minimum of six songs each quarter, two being part songs from group one or two, two songs either part or unison from group three, and two songs from group one, two or three, or from songs not classified.

Have children do creative rhythms and folk dances adaptable to songs being learned.

Third and Fourth Quarters. A minimum of six songs each quarter, two or more being part songs from group one, two, or three, the balance being songs from any of the three groups or from unclassified songs. At least three songs should come from group three. Continue rhythm work and creative music.

For additional material in all quarters see suggestions in outline for the one-teacher school.

The School With Two Grades to the Room

Use the book of a graded basic series intended for the higher of the two grades, but keep in mind the special problems of the students in the lower grade.

DIVISION OF TIME FOR THE MUSIC LESSON

In a twenty-minute music period the time should be divided approximately as follows:

Familiar Music	5 minutes
New Music	12 minutes
Familiar Music	3 minutes

Since the primary purpose of singing is for enjoyment and since the most enjoyment comes from familiar songs, then the *singing of familiar songs becomes one of the most important parts of the music period*. If the teacher uses taste in the selection of the songs, these may be current popular songs, stamps and bonds

"savings" songs, local folk songs, and seasonal songs, in addition to familiar songs in the book. It is wise for the teacher to select the songs during the first part of the class period, to insure proper review and variety; but an occasional entire period can be profitably devoted to singing familiar songs of the students' selection.

Additional time for rhythm work, listening to music, or for singing of familiar songs can be gained through utilizing these features of the music period for periods of relaxation during the day or in opening exercises.

* * *

Rural Teacher Education

In areas where music supervision is not provided, the teaching of music by the grade teacher carries more responsibility. If free materials such as textbooks and phonograph records are furnished by the state, the main problem concerning a successful music program is the qualification of the teacher. Inadequate pre-service training in music has created the necessity for in-service training.

Pre-Service Training. Musical training for the grade teacher may be interpreted as meaning: (a) the ability to sing, (b) a working knowledge of the elementary theory of music, (c) the ability to read such music as the song literature of the elementary grades requires, (d) an appreciation of music which includes a knowledge of such standard compositions of great composers as would be used in connection with listening activities in the elementary school, (e) a thorough understanding of the psychological procedures relative to music teaching in the elementary grades, (f) familiarity with and ability to sing a representative repertoire of community songs, (g) knowledge of the piano, and (h) ability to teach rhythm games and folk dances.

In-Service Training. The first effort of in-service training of rural school teachers who must teach their own music is to break down the feeling of inadequacy and fear which many of them seem to have. The opportunities for in-service training may be provided in some of the following ways.

- (1) Extension courses in training institutions.
- (2) Workshops—under training institution, state or county supervision, for the development of skills and appreciation. These workshops should be taught on the level of the children the teachers are teaching.
- (3) Teacher visitation—under the supervision of a teacher.
- (4) Radio—in state or county units.
- (5) Bulletins.
- (6) Institutes.
- (7) Teacher singing groups—of songs on the community singing level.
- (8) County-wide teachers' choruses (on a more artistic level than (7)).
- (9) County-wide folk-dance groups.
- (10) Festivals.
- (11) Visits of helping teachers.
- (12) Demonstrations and conferences—by experts from nearby training institutions, these to be based on the actual needs of the county or section in which the demonstration takes place.
- (13) Help by interested near-by special music teachers.

Specific Attainments. The following specific attainments will prove helpful to those music specialists who are responsible for directing the program of studies which future rural teachers follow.

- (1) A repertoire of good songs well sung, with attention given to tonal beauty, intonation, phrase, and diction.

(2) Development of the rhythmic sense through listening, bodily response, and rhythm orchestra.

(3) Development of creative activities through mimetic play, song dramatization, individual interpretative dancing, rhythm orchestra, and song making.

(4) Correlation of music with other school activities so that all subjects will enhance and enrich each other.

(5) To stimulate desire and provide opportunities for listening to good music through classroom and individual singing, concerts, selected recorded music, good radio programs, cinemas that provide good music, and types of accompaniments.

(6) (a) Introduction of elementary theory: from an appreciative basis through discovering accent, listening to recurring phrases in vocal and instrumental music, and discovery of two or more themes.

(b) Activities in the third grade and above: singing of rounds and preparation for two-part work; memorizing of syllables as a second verse to some well-known songs; observation of music notation; appreciation of, feeling for and understanding of certain note values; establishment of two-part singing by rote, later by note; knowledge and appreciation of some music terms, all leading to effective sight singing.

(7) Appreciation of certain instruments by sight and sound; appreciation and discrimination of different voices and combination of voices through suitable material.

(8) Knowledge of some composers through their music; facts about the composer's life that will interest children at different age levels.

(9) Increased interest in good radio music programs through some acquaintance in advance of music to be heard, some knowledge of composers whose works are to be played, some knowledge concerning instruments to be heard, acquaintance with music personalities who are to produce the music, and general information by means of bulletin board.

The Use of the Phonograph

It is agreed that a phonograph is an indispensable part of standard equipment for every rural school. Spring-wound phonographs are very satisfactory for use in schools where electricity is not available.

Specifications. A phonograph which is to be used for educational purposes in a rural school situation should meet the following specifications:

(1) If no electrification: a spring-wound motor, four-inch built-in speaker (may be amplified by battery).

(2) If electrification: electric-wound motor, six- or eight-inch built-in dynamic speaker depending upon size of room.

(3) The cabinet should be plain and sturdy in construction, with handles for carrying if it is to be used in more than one room or out of doors. Should be light enough in weight to be carried by two adolescent boys.

(4) The usual adjustment is for 78 rpm. This is for ordinary record playing. If transcriptions are to be used, it should have an adjustment for playing at either 78 rpm or 33 1/2 rpm.

Recordings. The utility value of a phonograph may be measured in terms of the quality and suitability of the recordings available and used. Every rural school should build a record library of its own but should have access to a more extensive collection on loan, if possible. Many fine suggested lists of basic recordings have been made but it is suggested that the needs and interests of the particular school area should be a determining factor in the selection of specific recordings. However, records should be included which will allow rhythm work, song repertoire, free bodily interpretation, correlation with other fields, especially the social studies, and selections for quiet listening.

Suggested Creative Activities for Rural Schools

(1) Individual expression of rhythmic feeling. In this case there may be as many different interpretations as there are children in the class provided the teacher is able to stimulate them equally.

(2) Group expression of rhythmic feeling where the idea of some child, or perhaps teacher's idea, is accepted and the group is stimulated to respond in unison.

(3) Development of rhythmic patterns or dances to fit elementary note patterns.

(4) Invention of rhythmic games, suiting actions to the words of familiar songs.

(5) Writing an original song as a class project. Here the class members contribute, the teacher records on the blackboard, the class criticizes and changes, alterations are made until the finished product is acceptable to the majority of the group. By this means many simple facts of music notation are taught incidentally.

(6) Writing an original song as an individual project. Here the child will of necessity do his own recording on paper.

(7) Writing new words to a familiar tune.

(8) Complete a partially finished song, composing words or tune but not both.

(9) Dramatize a song.

(10) Dramatize a recording of some piece of program music.

(11) Work out as a class project suitable instrumentations for excerpts from the classics to be played by the rhythm band with as many orchestral effects as possible.

Results of a Questionnaire

A questionnaire survey was made in 1944 by the MENC committee on Rural School Music. It dealt with four main problems and sought to find specific answers.

I. WHAT ARE THE TRENDS WHICH INDICATE SIGNIFICANT CHANGES IN MUSIC EDUCATION IN RURAL SCHOOLS?

(1) Greater Federal and State aid which will improve the offerings of the smaller schools, especially in the poorer states.

(2) Balancing the technical phases of music education by the development of experiences in rhythmic activities, in creative expression, and in the integration of music with the social subjects.

(3) Increased use of mechanical aids such as electric recording machines, film strips and radio, through the extension of the use of electricity to the rural areas.

(4) Balancing the singing music program with the instrumental by giving all children an opportunity for instrumental experience through the use of melody instruments such as the tonette, ocarina, melody flutes, etc.

II. HOW SHALL WE ENRICH CURRICULUM CONTENT IN TERMS OF SCOPE OF ACTIVITIES, EMPHASIS UPON PARTICULAR ACTIVITIES AND INTER-RELATION BETWEEN ACTIVITIES, SPECIAL ACTIVITIES, ETC.?

(1) Make provision for guidance from State Department of Public Instruction in every State, and qualified County supervision.

(2) Encourage training institutions to develop a broader point of view on music education, with less emphasis on standardized patterns of instruction and more upon the type of course which will give rural teachers specific practical help. A more comprehensive understanding of the needs and problems of the rural school teacher.

(3) Greater flexibility in the content of the textbooks so that they may be readily adapted to the needs of the one- and two-room school.

III. WHAT ARE THE RESOURCES AVAILABLE FOR BROADENING AND ENRICHING THE CURRICULUM CONTENT, I.E., NEW SINGING BOOKS, INSTRUMENTAL MATERIALS, READING (LIBRARY BOOKS), RECORDINGS, SOUND FILMS, RADIO BROADCASTS, ETC.?

(1) *Adequacy.* (a) They are not sufficiently "fool-proof" for the non-specialist. (b) Rural teachers are finding more and more satisfaction in radio broadcasts, for example: The American School of the Air. (c) The song record and the phonograph are of the greatest help to the rural teacher who cannot sing. (d) New song books which give help in accompanying rhythmic activities for use with the song are of special value. (e) Many new and interesting biographies and other books of source material have been recently published.

(2) *Recommendations for Improvement.* (a) With rural electrification becoming a reality, the 33-rpm film strips with fifteen-minute lessons are especially recommended. (b) We should adapt and build upon many of the graphic material aids which the Army has found valuable in teaching music. (c) Recorded material is at present inadequate for carrying on rhythmic activities programs. In producing new recordings more attention should be given the compositions of contemporary writers.

IV. SUGGESTIONS AND RECOMMENDATIONS

(1) If music is to enter the rural school picture permanently, it must come on the basis of a continuing classroom subject, just as it has in the urban school. The difficulty with rural school music is that it has been developed, more or less, in isolated spots and sections and not on the basis of the over-all picture of the rural school problem.

(2) If music is ever to have a permanent place in the rural school curriculum, it must be placed on the same basis as in the urban setup, with a centralized music supervisor or director. If state or county supervision is set up in rural areas, care should be taken that the music supervisors be experienced individuals with a vital interest in rural people and rural work, sincerely desirous of building up music in rural communities.

(3) More and better equipment and suitable teaching material must be provided.

(4) That training schools and extension departments of state institutions and state departments of education, especially in thinly populated rural areas, can give great assistance to the rural school music program through brief bulletins, newsletters including ideas on music projects in similar schools, lists of usable music materials, and really practical teachers' institute programs.

(5) Since many one- and two-teacher schools still do not have pianos, the committee suggests the tremendous importance of the use and teaching of the smaller melody and rhythm instruments in teacher-training classes (marimba, bells, xylophone, psaltery, auto-harp, and various folk rhythm instruments). These provide an inexpensive means for the teacher to achieve a certain independence with her music program, and at the same time provide musical color and interest for the pupils, thus leading them to creatively unify the music with their other school experiences.

(6) It is important for music educators to emphasize constantly among school authorities and in legislative circles the importance of: (a) better financial support to rural schools, to make it possible for rural children to have the same musical experiences urban children enjoy in school, (b) higher standards in the certification of rural teachers to make sure they will have at least a minimum of musical training.

Final Conclusions and Recommendations

(1) That the improvement of the quality of instruction in college music courses for rural teachers will do more to aid the situation than the addition of more courses.

(2) That provision should be made for practice teaching in music for those intending to teach in the rural schools.

(3) That further consideration be given to the use of the phonograph as a means of furthering the rural school music program.

(4) Encouragement of educational music programs by radio which are broadcast especially for rural school reception. This should include both in-school and home listening.

(5) Further emphasis on all phases of in-service teacher training from two major sources: (a) County and State Supervision, (b) Teachers Colleges and Universities.

(6) Further work is needed on minimum rural school curriculum content and specific teaching aids.

Bibliography

INSTRUMENTAL MUSIC IN RURAL SCHOOLS

- Dykema, Peter W., and Gehrkins, Karl. *The Teaching and Administration of High School Music*. Boston: G. C. Birchard & Co., 1941.
Normann, Theodore. *Instrumental Music in the Public Schools*. Philadelphia: Oliver Ditson Co., 1941.
Prescott, Gerald, and Chidester, Lester. *Getting Results with School Bands*. Minneapolis: Paul A. Schmitt Music Co., 1938.
Wilson, Harry. *Music in the High School*. New York: Silver Burdett Co., 1938.

GENERAL REFERENCE

- McConathy, Oshourne, et. al. *Music in Rural Education*. New York: Silver Burdett Co., 1923.
Kinsella, Hazel, and Tierney, Elizabeth. *Music in the Small School*. Lincoln: Nebraska University Extension Division, 1939.
Music Education Research Council. *Course of Study in Music for Rural Schools* (Bulletin No. 19). Chicago: Music Educators National Conference, 1936.

CHAPTER IX

PRIVATE SCHOOL MUSIC CURRICULUM

IN ORDER to define and bring about the establishment of an effective music program in the private school, the music faculty should participate with other faculties in considering the aims of general education and the aims of the institution. Education in a democracy, public or private, is concerned with the development of the kind of citizen that will assure the perpetuation of a democracy, and to do this it must recognize the worth of the individual. It fosters desirable social attitudes, appreciations and capacities which will be functional in human affairs. It seeks to create a self-reliant youth, strong in the faith that a better world is possible, sympathetic and informed, and experienced in the exercising of initiative and the acceptance of responsibility necessary for the democratic way of life. The trend in administration is toward providing equal, though not identical, opportunity for all. The procedure is to define the needs of youth and select subject matter for use in satisfying these needs. This implies the constant re-evaluation of the curriculum in relation to its effectiveness in bringing about the kind of development desired.

If a music curriculum is a good one, it possesses all of the desirable qualities which are possible whether the school be public or private. However, there are some fundamental differences found in private schools which distinguish them from public schools.

Characteristics of Private Schools

Diversity of the Pattern. There is a wide variety of types of private schools in America. There are boys' schools, girls' schools, and coeducational schools; day schools, boarding schools, military, parochial, experimental and college preparatory schools. Some are located in suburban areas, others in large cities; some are closely identified with institutions of higher learning or are established by various religious or nationality groups.

Curricula Determined by Individual School. Being free from state and other requirements, each private school is free to develop its own curriculum in accordance with its educational ideals and the needs of its clientele.

Relationships Tend to be Intimate. Many private schools are expected to assume duties commonly performed by the home. Often day schools have an atmosphere of "living together" in that their planned activities are seldom confined to the school hours. In boarding schools this need for over-all planning becomes more pronounced.

Student Bodies are Selective. Most private schools are relatively small and the students may be enrolled for a wide variety of reasons. As the teacher-pupil ratio is generally lower in private schools, it presupposes more time for contact and instruction.

Student Problems. Many of the student problems in private schools are psychological and social which require careful study and subtle treatment. The near-genius, the lonely child, the afflicted child, the spoiled scion of a wealthy family, require delicate guidance. Problems of poverty, low mental ability and racial differences are at a minimum.

Implications for the Teacher

The implications of the foregoing for the music teacher are obvious. Lacking the assistance of supervision in most instances, the music teacher must be professionally equipped to develop a curriculum which will assure music its proper place in the scheme. This situation encourages experimentation and gives the teacher an opportunity to make a significant contribution to the profession. Because of the obligations

of the school to enter into many phases of non-academic life of the students, many kinds of informal music activities must be developed. The teacher should realize that it is his duty to provide a well balanced and varied program. As music is regarded as an essential to whole-personal development, so the music teacher in a private school must strive continually to find ways of reaching every student. It is helpful if he is aware of the use of music as a therapeutic agent in helping students make all kinds of adjustments.

Since student bodies are small, it seems practical for all applicants to be admitted to school music organizations in order that students may have the experience of participating in large groups. Such a practice seems to serve the democratic ideal where it is not possible to have several bands, choirs and orchestras of graded ability.

Participation in General School Affairs

Assemblies. Experimentation assemblies for everyone in the primary grades has been recommended. These may be organized by age groups or grade levels. However, an occasional general assembly for all students is highly desirable. For these assemblies only the finest of classical and folk music is suggested. Great care should be used in the selection of songs for their literary content. With folk music, especially, the use of simple folk and percussion instruments is recommended.

Some private school music teachers report having difficulty with an antiquated type of chapel exercise which has little variety and offers little chance for originality. Such situations can be changed through the efforts of the music teacher, preserving the desirable features of the old, but injecting new ideas through cooperation with the administration, other faculty members and students. Once a cooperative spirit is engendered, the problem becomes one of finding sufficient time for all the assemblies desired.

Athletic Program. A well-organized athletic program fosters loyalty and service among the students and tries to bring the school to the attention of the public. In these phases of their programs the music and athletic departments should go hand in hand. Never should music be regarded as too aesthetic to go to a ball game, and never should a feeling be allowed to grow that the best athlete in school should not also be a leading tenor in the glee club or a concert master of the orchestra. Children have many talents and any definite typing as intellectuals, athletes or artists should be discouraged constantly by a wise faculty. Schedules should be maintained so that rivalry between such departments does not occur.

Cooperation with the Other Arts

Private school music teachers feel that they should promote actively the use of music in all other subject areas. This is most readily done among the various fine arts. It has been strongly recommended that the fine arts areas join in projects, the most popular of which is the annual all-school production. In this activity, music, dance, fine arts, theatre arts, home arts and shop, all have a place of major importance.

This type of all-school activity in some instances has been enhanced by the making of a film. This was recognized as a comparatively new type of student activity and technique for teacher demonstration. The film should be made by the students with faculty guidance, to show the development of the production (generally an operetta), from the choosing of the work through rehearsals, costuming, building scenery and selling tickets, to scenes from the public performance.

Community Relationship

The parents of many children attending private schools do not always live in the community in which the school is situated. However, there are many ways in

which the music program can be enhanced by service to the local citizenry. Appearances may be made at near-by hospitals and other institutions as well as club and special organization meetings. Parents may be reached with musical programs on the radio and they enjoy hearing recordings which have been made at the school.

Private and public schools often join in the presentation of a music festival or competition. This affords the students of small private schools the memorable experience of participating in large music groups. Several schools have reported that through music they have effected an appreciable change in their communities. The following activities are cited as examples.

(1) A boys' academy and a girls' boarding school get together to present a Christmas program and a spring operetta, thus bridging a social gap.

(2) A music school for Negroes helps combat juvenile delinquency by providing open evening and week-end activities.

(3) An orchestra composed of adults and students meeting once a week is a long-standing feature of one school.

(4) Exchange programs with near-by public schools help to span social and racial gaps and promote a feeling of friendliness and cooperation.

(5) Some private schools offer evening courses as a part of community adult education projects.

(6) Most private schools give active support by attendance at civic artist courses and symphony concerts.

General Music Program

The general music program in private schools is designed to give all students a broad experience in many kinds of musical activity. The following schedule of music classes have been reported as in quite general use.

Kindergarten	5 periods per week
Grades I-V	3 periods per week
Grades VI-VII	2 periods per week
Grades VIII-XII	1 period per week

Some grades have classroom music two or three times a week, plus an activity period in which children choose between listening, singing and orchestra in the elementary grades. Some schools have the entire student body as a chorus and a free listening period in addition to elective music classes.

Content. The content of these music classes includes: (a) singing a wide variety of songs ranging from the classics to folk, contemporary and popular, (b) experimentation with the making and playing of instruments, (c) acquaintance with many kinds of music through listening to recordings, radio and guest performers, attendance at opera and concerts, (d) experiences in bodily motion ranging from the play expression of the youngest to the more artistic expressions of the oldest in the dance, (e) experiences in the creating of music ranging from the spontaneous outbursts of the younger children which are caught and written down by the teacher to the mature expressions of the older students which they write for themselves, (f) a wide variety of performing experiences, some entirely musical and others with dramatic settings.

Over-All Planning. The private school music program should contain elements to help bridge the gap between all grade levels by the use of (a) basic song repertoire composed of songs enjoyed by all ages, so that when grade children enter high school they will be ready to sing together the very first day, (b) encourage elementary children to learn to play real instruments so that they may be ready to enter school orchestras and bands.

Elective Music Classes

Elective music classes are designed to develop musical abilities further than is possible in the general music class. It is urged that the membership in these classes be determined by the interest and election of the student rather than by teacher selection on a basis of talent, for where there is interest and effort, ability is certain to improve.

Offerings. Elective opportunities such as the following are to be found in most private schools.

- (1) Elementary and Intermediate: (a) Choir, (b) Orchestra and/or Band.
- (2) Junior High School: (a) Glee Club, (b) Orchestra and/or Band.
- (3) Senior High School: (a) Glee Club (one interesting method of recruiting reported was the practice of having guest meetings to which each member brings a fellow student not in the glee club), (b) Orchestra and/or Band, (c) Structure and Materials of Music (Theory, Composition, Arranging), (d) Music Literature (History and Appreciation), (e) Voice Class.

Applied Music. In many private schools the music teacher gives individual lessons while in others the students take lessons with teachers not employed by the school. Some schools report lessons and practice hours scheduled during the school day. A closer cooperation between classroom music teachers and applied music teachers has been urged. This can be achieved by closer and better planning of the student's program.

It has been recommended that private schools arrange to include individual instruction in voice and orchestral instruments in the regular offerings of the school without extra tuition charge. This has been done in numerous schools and has proved highly satisfactory.

Recommendations

(1) There is a recognized need for meetings of music teachers in private schools to consider common problems and the possibility of forming an organization to meet periodically.

(2) Private school music teachers need to work closely with the Music Educators National Conference and all music educators in a large project of understanding and cooperation.

CHAPTER X

MUSIC IN LABORATORY AND EXPERIMENTAL SCHOOLS

IN ORDER to clarify and assist in future reference, a laboratory or experimental school has been defined as follows:

(1) A campus or off-campus school attended by children enrolled in some or all of the twelve grade levels which is used for the training of teachers and carries on a program dedicated to the improvement of teaching.

(2) A school not concerned with teacher training but actually engaged from time to time in experimental educational programs and projects.

There are two points of view to be carried forward: (a) that involving the student who attends the laboratory or experimental school, and (b) that involving the practice teaching experiences of prospective music teachers which takes place in laboratory or experimental schools. The second viewpoint has received attention almost to the exclusion of the first.

Practice Teaching—Student Teaching

The report of a survey study shows that no two laboratory schools offer the same training for prospective teachers.

Available Facilities. The facilities in most teacher-training institutions consist of three types, namely (a) the training school as a part of the college or university, (b) the training school as a part of a public school system of the town or city, and (c) the training school in outlying districts, such as the county or adjacent villages.

Practice Teaching Requirements. Practice teaching requirements vary from 60 clock hours to 180 clock hours, depending upon the state requirements for certification. It was recommended that at least 160 hours be required for this teacher-training period, preferably through the junior and senior years.

The survey showed that practice teaching schedules vary considerably in the teacher-training institutions. Some of the schedules are:

- (1) In the junior year only (two semesters, an hour daily).
- (2) In the senior year only (two semesters, an hour daily).
- (3) One semester only, senior year (five hours daily, teaching on all levels).
- (4) One semester, teaching two hours daily; second semester, teaching one hour daily on secondary level.
- (5) Four quarters (teaching one hour daily) during junior and senior year.

Music Training. In the small teacher-training colleges, students come with limited background in music. Many cannot attain the standard of musicianship which the college would like to maintain.

In the larger training institutions, it was felt that the music curriculum was adequate for the training of music teachers. These courses are:

Theory—harmony, counterpoint, ear training, sightsinging, music literature, orchestration.

Applied music—voice, piano, organ, orchestral instruments, ensembles.

Music methods—primary, intermediate, secondary, supervision, comparative methods.

Educational Training. It is recommended that students be required to take courses in child psychology and that they be well acquainted with modern educational philosophy. The student should be encouraged to elect courses to broaden his understanding of the whole child. In most of the institutions, induction is required before actual teaching.

The survey showed that the induction period generally was according to one of the following methods.

- (1) Observation only during the student's free time.
- (2) Observation in connection with an educational course.
- (3) Participation in a schoolroom, assisting small groups or individuals, assisting the music supervisor or grade teacher.
- (4) Elective courses only, and assignment to one grade.

Future Study. There are two areas of activity which have been indicated for future study.

- (1) Individual and cooperative experimental work in training schools.
- (2) The dissemination of the results of experimental programs carried on in laboratory schools.

Dissemination of Experimental Findings

There are many avenues for bringing the results of fine and telling experimental work to the attention of those administrators and music educators who would greatly profit by these findings. Those who are responsible for a project are urged to prepare articles for use in such publications as the *Music Educators Journal*, Bulletins of the National Association of Supervisors of Student Teaching, regional education bulletins such as the North Central Association Quarterly, and bulletins of schools of education. Special brochures and compendia of materials, procedures and practices could be exchanged by similar schools.

Exchange visitation whereby those working in laboratory or experimental schools could see the project in progress would be very advantageous. The findings of many studies would be enhanced and verified by repetition in similar schools but in a spread area.

Recommendations

- (1) That music students observe teaching practices in all subjects so that they will have a full understanding of the entire educational system.
- (2) That educational courses be taught with provision made for observation of methods proposed.
- (3) That student teachers make a study of the children whom they will teach.
- (4) That student teachers participate with small groups and individuals before actual teaching.
- (5) That the training of the music student include a study of the whole child rather than just his musical development.
- (6) That proper guidance and advice be given the prospective teacher during the induction period and the training period. Also that students who lack the person-

ality qualifications as well as the music qualifications be guided into other fields for which they may be better qualified.

(7) That studies be made and reported which deal with the musical accomplishment of students who are enrolled in laboratory schools.

(8) That special emphasis in future investigations be given to the music curriculum of the laboratory school; the use and experience of the student teacher in the laboratory school; possibilities for the in-service training of teachers offered by the laboratory school as well as the administrative aspects of these schools.

Section II

Music Classes and Activities

Part 1—Instrumental Music

Part 2—Vocal Music

Part 3—Related Courses and Activities

Part 1. Instrumental Music

CHAPTER XI

ORGANIZATION, FUNCTION AND TECHNIQUE OF SCHOOL ORCHESTRAS

THE GENERAL OUTLOOK for the school orchestra is encouraging. Schools and districts in which the instructors are enthusiastic and energetic appear to be maintaining the interest and enrollment in orchestra.

Problems of Organization. It is recognized that there are orchestral organization problems, especially in the high school. A good orchestra must have a good string section. Good string players are scarce but reports indicate that students are not averse to studying string instruments. The general opinion is that the length of time required to become proficient discourages students and that the junior high level is too late to begin string study. It is suggested that much more emphasis be placed upon string classes in the elementary grades, more string ensemble work in the junior high school and better equipped string teachers.

Function. The function of the orchestra is to provide vital musical experience for the student and to create in him, while in school and in after school years, an abiding interest in orchestral music both as a listener and especially as a performer. It is recommended that a reasonable number of public performances be given as a means of providing a necessary motivation and for the cultivation of beneficial public relations.

It is felt that orchestral training is a socializing element in school life, and, in many cases, insures the "social security" of the student in the school community. It contributes to the organization and direction of natural youthful emotions into normal and beneficial channels. The orchestra is a potential medium for the integration and correlation of music with the other subjects of the school curriculum.

Technique. The subject of orchestra techniques includes a great deal of territory—organization techniques; techniques of grading and evaluating the progress of individual players; techniques of maintaining discipline; the selection of suitable materials that are both interesting and instructive; the technique used in tuning the orchestra, and many others which have survived the years of experimentation and have proven practical.

Recommendations for Organizing and Conducting a School Orchestra

The grade school orchestra should interest as many children as possible in instrumental music and afford an opportunity for their participation in group work. The aim is to build and maintain as balanced an orchestra as possible. This necessitates information concerning the instrumental enrollment in the school. The enrollment will show which instruments need special attention for the semester.

Pupils, excepting those unusually talented, should have one semester of lessons, or its equivalent, before joining the orchestra.

A solid foundation in elementary string instruction should precede any orchestra program. This may be carried on in various ways to fit the needs of the school system.

A recommended minimum for elementary class instruction is two half-hour periods per week in class; the membership of the class not to exceed ten pupils. The ideal situation would provide five half-hour periods per week.

It is recommended that the student should not take his instrument home for a minimum period of one to three months, so that the student will have supervision each time he plays the instrument. This guarantees the establishing of fundamental techniques and guards against the formation of bad technical habits.

If more instruments are needed than can be supplied by the school, the director should investigate other sources such as junior and senior high school orchestras, civic groups and parent organizations. Whenever possible the viola should be taught, preferably to eighth-grade pupils. Each semester six or more new violin pupils, preferably from the lower grades, should be started.

Every orchestra player should either be enrolled in the public school instrumental classes or take private lessons. The orchestra rehearsal does augment the training but cannot take the place of regular instrumental instruction.

The school principal should be consulted regarding the plans for the orchestra. There must be full cooperation between the director and the principal in fostering the advancement of the orchestra. The frequent appearance of the orchestra before the student body and parent-teacher groups is always helpful in promoting the orchestra. With the approval of the school principal, one orchestra member can be appointed from each room represented in the orchestra to foster closer acquaintance with, and greater enthusiasm for, the school orchestra. Other members should be appointed to contact those rooms not represented in the membership of the orchestra.

The membership record book should contain the name, address, telephone number, school grade, and schoolroom number of each member. The principal should have a copy of the membership list. Absentees should be checked immediately. The principal should be given the attendance record of each orchestra member. Three unexcused absences should subject the pupil to loss of membership.

Every member should be provided with music books, loaned to them under the same rules as govern the loan of all general library books. The music books should be brought to every rehearsal and checked. A dependable member may be appointed librarian. The same books should not be used for more than one year. A change of music stimulates and challenges the player. A progressively graded sequence of musical literature is as important to the orchestra as a literature sequence is to the English Department.

Each semester a program of four or five new selections should be planned as early as possible. The orchestra members should be informed of this program and made aware of other definite goals as children work better with a definite end in mind. The bowings, fingerings, slurs and phrasing for rehearsal numbers should be plainly marked before the music is given to the players.

Each member should be given an individual hearing at the beginning of a semester. A repertoire or program can be planned intelligently only if the director knows the ability of each player. Outstanding players may be featured as soloists, or in small ensembles.

All instruments will need to be checked for repair at the beginning of each semester, and at least once each month thereafter. The player should be taught the reason for using proper reeds, strings, bridges, bow hair, bow grips and how to take care of his instrument. The pupil's discouragement and lack of interest is often due to unsatisfactory equipment. Many instruments should be furnished by the school system and kept in repair at all times by the school.

Instruction should be provided whenever possible by a specialist on string instruments for strings, woodwind specialists for woodwinds, brass specialists for brass instruments, and percussion specialists on the percussion instruments.

The director should choose a group of dependable members to be responsible for the setting up of the orchestra and the clearing of the room or hall. The height of the music stands should be adjusted to suit the individual player. No time should be taken from the regular rehearsal hour for this work.

Each orchestra player should be made to realize his responsibility to himself and to the group. Orchestra work is teamwork in the highest sense of the word.

The carelessness or inattention of one player delays the whole group from manifesting its highest capabilities. It is in the grade school orchestra that the player begins to understand and appreciate rehearsal etiquette and routine.

The posture, breathing, tonguing and slurring in the winds, and the posture, finger placement and bowing in the strings need to be checked constantly. This checking will increase the alertness, therefore the interest of the players.

From the very beginning the orchestra players should be taught the meaning of the words *rehearsing* and *performing*. Aimless repetition in the rehearsal is the death blow to many musical organizations. Children are eager to learn and to progress. A director who fails to take advantage of this attitude loses much joy for himself and is robbing the pupils. The director should understand the technical problems confronting the pupils in each composition and should help them understand how they may overcome these difficulties through intelligent, individual practice and collective rehearsing. If the teaching is vital and inspirational, much so-called drilling will be an interesting experience for the pupil. A well-planned rehearsal should include both rehearsing and performing. Sectional rehearsals are indispensable for clean playing. Some sight-reading is essential at every rehearsal.

One minute of demonstration is more effective than twenty minutes of wordy explanation. Children always like to hear the director or teacher play. It is important that the director bring his own violin or other instrument to all rehearsals. This saves time when demonstrating. By using his own instrument the director helps establish the pupils' concept and appreciation of good tone and related techniques.

The pupil should be awakened to pitch discrimination through stressing the fact that each note represents one definite sound called pitch in music, and by urging him to think the pitch of a note before playing it. All members should be able to think the pitch of the tuning note *a* and of the key tone of each piece after a year of orchestra work. A well-planned five-minute period of ear training during each rehearsal will gradually establish pitch consciousness in the group. The pupil's alertness to pitch will increase his enjoyment in orchestra playing.

Each orchestra player should become rhythm conscious. This may be done by letting the whole orchestra (percussion included) play the rhythmic pattern on one note, followed by a scale. Each rhythmic pattern should be studied with a definite style of bowing in the strings, and tonguing and slurring in the winds. Such drilling is futile unless every player understands exactly what he is expected to do, and the reason for doing it.

Every school should have students preparing to play solos and ensembles as the need arises for programs. String quartets may be built up from regular orchestra players. Ensembles of reeds and brasses may be organized and children from the same family should be encouraged to play together. It is believed that solo work must be complemented by a sound grounding in ensemble routine for the sake of the musicianship acquired.

Student recitals for a small uncritical audience are desirable. Ensemble playing overcomes nervousness and prepares students for later solo appearances. Each student should feel responsible for the success or failure of the ensemble of which he is a part. Soloists and ensembles can relieve the stress of repeated community appearances by the whole orchestra. This is good for the music department, the director, the individual student and the orchestra. Solo and ensemble training is recommended at the earliest possible moment. It should be correlated with the regular orchestra program.

Within the general organization of the orchestra there should be a plan whereby every string player is a member of a small string ensemble, with the more advanced students as leaders of each group. Membership should be by try-out with competition for first-chair positions. A training orchestra is highly desirable.

The repertoire should include a wide variety of well-arranged music, both popular and classic. It is better to play numbers that the orchestra can do well than to attempt music beyond the skill of the players. The choice of music to be played by the orchestra is one of the main responsibilities of the teacher.

It is recommended further that each orchestra have its own set of administrative officers who have special duties and tasks to perform. These officers are to be elected from within the group by its own membership and not appointed by the director. The director should act in an advisory capacity and attend all meetings of this administrative group.

Much time should be given to sectional rehearsals. Problems of technique, bowing, phrasing, etc., may be worked out at the sectional rehearsals. The time of the orchestra rehearsal can then be spent on tonal balance, intonation and interpretation as a whole.

Strengthening the Strings. The following recommendations were made to encourage the playing of string instruments:

(1) That teacher-training institutions recognize the lack of adequately trained string teachers. The solution of the problem implies stricter standards of performance, explicit requirements for the certification or licensing of instrumental teachers, and a curriculum in the teacher-training institution which will permit the attainment of these standards. More time should be given the directed teaching program and the adequate supervision of this program.

(2) That wherever possible specialized music teachers of strings, woodwind, and brass instruments should be employed.

(3) That wind players, where possible, be encouraged to participate in both the band and orchestra. Every opportunity should be utilized to feature the school orchestra, especially in school plays, operettas, music festivals, etc. The band and orchestra each have their special fields of service to the pupil, the school and the community. In a well-planned instrumental program, conflict will give way to cooperative effort.

(4) For senior high school instruction where credit is acceptable the following recommendations are made: (a) that equal credit should be given in orchestra as in any other subject in school regardless of its acceptance toward graduation, and (b) that the orchestra should meet as many times per week and with as much outside preparation as is required of any other school subject.

(5) That adequate long-range planning should center first on the elementary school so that there will be greater opportunity for string class instruction. Violin class instruction should be provided on school-owned instruments by a competent private teacher employed by the school system. Pupils for these classes should be selected for their aptitude and interest in music. Pupils should be encouraged to purchase their own instruments if possible and to secure private instruction from competent teachers. The school-owned instruments and teaching services should be used to develop as many beginners as possible.

Sectional Rehearsals

The purpose of sectional rehearsals is (a) to work out problems that pertain only to one section of the orchestra; (b) to conduct the solution of problems in a more efficient manner, so that the remainder of the orchestra is not sitting while a minor problem is being worked out in some section.

Sectional rehearsals may consist of any or all of the following: (a) separate groups of each instrument in orchestra; (b) separate groups of each family or choir of instruments; (c) any grouping which best fits the school program.

Two procedures are in general use: (a) group may play the whole selection and work out parts as they come to the problems, or (b) group may work only on the difficult passages collectively and individually with or without piano accompaniment.

The Testing Program

As a means of guidance to the pupil and parent a standard and approved testing program is essential, provided that the results are considered as prognostic, and that recognition is given to the place which the factor of persistence plays in improving the student's score in later tests. A probationary period will reveal this, and prevent the injustice of a final decision at the time of the initial test. The averaging of scores of separate tests of sensitivity, skill and knowledge is not approved by the best psychologists. Time and re-testing will recommend how far and how seriously a student should be encouraged to pursue the study of music. Every effort should be made to avoid tension, and to protect the student from a persisting feeling of inferiority resulting from the test. An excellent resumé of standard tests is outlined in *High School Music* by Dykema and Gehrkens (C. C. Birchard & Co.).

Community or Junior Symphony

This division has received much accelerated support in the past few years and provides a great opportunity for students to play well under an accomplished conductor. It is desirable that a strong plea be made by the school music teacher for the organization of such a group. Whenever possible, it is wise and advantageous that this group be under the leadership and organization of the public school music teacher in orchestra. This will provide the necessary link between the school and the community. It specifically needs the attention of someone who can command the respect of the professional, semi-professional and amateur musicians.

The junior symphony should include not only those in schools but those who have graduated. It should include people not only in the immediate city but all of the surrounding area. The program may possibly be a little less ambitious than that of a major senior symphony but at the same time be more complete than the high school could provide.

Civic sponsorship for the junior music group may easily be obtained from music lovers of the community. In other words, the junior symphony provides that much-needed outlet for outstanding, talented high school students; it extends the value of the orchestra program in the schools, and finally becomes a city-wide program helping to knit the entire community together.

A Typical Orchestra Situation

The following report was submitted by Arnold J. Alstad, Director of Band and Orchestra, Jackson, Minnesota (1945).

Here at Jackson, we have a sixty-five-piece High School Concert Orchestra with a string section of thirty violins, four violas, eight cellos and four bass violas. This group rehearses three times weekly, plus one forty-five-minute technique meeting for each group.

It is necessary to bring a "sales" program in the lower grades to recruit members for the beginners' group on strings, and I believe in starting the whole string section first on the violin. During the summer is the best time to start beginners on any instrument and these classes of six to twelve members each meet at least twice weekly. After a couple of months of this work, parents of the more talented pupils are visited for the purpose of encouraging private lesson work with a capable private tutor in addition to the school meetings.

The more progressive pupils can be promoted to an intermediate group as soon as the instructor deems this wise. These promotions do the most good if they are carried out singly rather than as a class, encouraging individual effort. Individual help and encouragement should be given when a class member seems a bit confused or discouraged. Nothing can really take the place of private help on a stringed instrument.

In the intermediate classes, it is possible for the larger pupils to branch out on at least violas and cellos and to save time still use the class system with one of the several good unison methods. Here emphasis should be placed on intonation, tone and technique, always keeping in mind the things these people will need when they will sit in with the high school orchestra.

Every string player should at all times have a book of playable solos or at least tunes that he is capable of playing so that he can individually enjoy his instrument and make use of his knowledge, privately and publicly.

When a student becomes capable he should be encouraged to appear before clubs, church and community groups. We have a String Quartet with piano accompaniment which makes about forty appearances each year. At times we add one or more other strings for "dinner music" at a banquet. This group uses music ranging from classics to popular tunes and does much to advertise our orchestra. Younger orchestra members look forward to playing in this ensemble which even makes trips to near-by towns and receives more than its quota of free meals, shows, etc.

We also use four to six violins in our school dance band, and during the summer at least one Municipal Band Concert features a mass solo number or two by about twenty of our best violinists with band accompaniment. We use a small Theatre Orchestra for special effects in school plays and for between acts. We also use the full orchestra to accompany community sings in high school assemblies.

It pays to use some unison scale and technique work in even a full orchestra rehearsal, plus the usual classical and standard orchestra works and then, after a "meat" course, we have a tasty "dessert" of something light, popular, or even a comic or novelty number. The members look forward to coming back for the next rehearsal.

An Instrumental Survey

In 1945, a questionnaire study was made for the North Central Division of the MENC by A. Leroy Swanson in an effort to discover the actual school orchestra situation from the viewpoint of the administrator. While the following statements were not based upon an adequate sampling of schools according to size or geographical location, they do contain descriptive information. A more detailed and carefully planned survey should be made.

Administrators agree unanimously that school orchestra leaders have a definite influence upon the welfare and advancement of instrumental music in the community. They believe that in smaller communities it is advisable to have a supervisor who is both a vocalist and an instrumentalist, but that Class A and B schools need specialists in each field with the director trained in both fields.

A large majority of school boards appropriate money for the purchase of new instruments, instrument repair, music libraries and other equipment. It is the general practice for the instrumental supervisor to present to the superintendent the annual budgetary needs for the department.

There was no agreement on the number of rehearsal rooms which should be available for a Class A school orchestra. The number varied from one to five rooms. However, it was thought that two rehearsal rooms would serve in Class B schools, and about half of the administrators thought that one rehearsal room was sufficient for the orchestral needs of a Class C school.

Only half of the schools have made provisions for small practice rooms, but almost all have a room for storage of instruments. They favor the use of individual cabinets or lockers which can be opened only by a key. Seventy-five per cent of the superintendents feel that their schools have adequate space for the music library, but only fifty-five per cent feel that the content of the library is sufficient.

They agree that it is desirable for the orchestra director to have a private room for office purposes, but less than half provide such a room. In all but two instances the office is used for rehearsal, storage, or is shared with other faculty members.

It is very uncommon for the music building to be isolated from the school proper and rehearsal halls were located as follows: forty per cent in the basement, twenty-six per cent on the ground floor and thirty-three per cent above the ground floor. Some reported a combination of locations. Sixty per cent of the rehearsal rooms use a combination of artificial and daylight for illumination, while twenty per cent use only daylight and forty per cent use only artificial lighting.

Less than two per cent of these schools have elevated risers in the orchestra rehearsal rooms, but over seventy per cent of the rehearsal halls had had acoustical treatment.

Practically all students in the schools surveyed have opportunity for full group experience, sectionals, technique classes, solo experience and ensemble experience. Less than two per cent of the superintendents felt that technique classes were unnecessary for first organizations. They desire to have beginning classes in the various instruments at the high school level if the elementary and junior high school work has been inadequate. Even though these students do not benefit the first orchestra, administrators desire classes open to all students who desire to learn to play.

There was an even division on the use of the point system but ninety-eight per cent gave awards of varying types. Almost seventy per cent participate in music contests.

It was the unanimous opinion that the vocal and instrumental departments (or organizations) should combine in giving concerts. However, less than two per cent of these orchestras play for community singing either in or out of the school building.

Bibliography

- Dykema, Peter W. and Gehrkens, Karl. *The Teaching and Administration of High School Music*. Boston: C. C. Birchard & Co., 1941.
Normann, Theodore. *Instrumental Music in the Public Schools*. Philadelphia: Oliver Ditson Co., 1941.
Prescott, Gerald, and Chidester, Lester. *Getting Results with School Bands*. Minneapolis: Paul A. Schmitt Music Co., 1938.
Righter, Charles B. *Success in Teaching School Orchestras and Bands*. Minneapolis: Paul A. Schmitt Music Co., 1945.
Wilson, Harry. *Music in the High School*. New York: Silver Burdett Co., 1940.

Note: This Bibliography is recommended also for Chapters XII, XIII, and XIV.

CHAPTER XII

ORGANIZATION, FUNCTION AND TECHNIQUE OF SCHOOL BANDS

A NATION-WIDE SURVEY was made by L. Bruce Jones which covered the elementary, junior and senior high school levels in the band field. This was done prior to the 1946 meeting of the Music Educators National Conference in Cleveland. The following concise statements are the outcome of the survey and Consultant Council group discussions.

Elementary Band

Organization. It was agreed that elementary school bands should be given every encouragement, with preliminary training provided through homogeneous instrument classes and private lessons where possible. Pupil selection through classes in the pre-band instruments, aptitude tests, census and consultation, and parental contact was recommended.

Function. Besides its educative function, elementary band work serves to give children musical experiences, emotional outlets, and training in social living. Performances should be arranged when possible to serve the school and community. Elementary bands should be encouraged to enter local festivals, but their entrance into competition-festivals was considered of doubtful value.

Technique. Both melodic and technical materials were recommended for elementary bands. It was agreed that discipline problems could best be handled through improved instruction and by keeping the youngsters busy. Experience on pre-band instruments was considered helpful in teaching children the fundamentals of music. Elementary band rehearsals should be held during school time and be thoroughly routinized. Class lesson plans should be worked out on a weekly, monthly, or semester basis.

Junior High School Band

Organization. Formation of junior high bands should be given tangible support. Instrumental classwork begun in elementary school should be continued in the junior high school, and beginning classes should be started here on all instruments where necessary. Sectional rehearsals should be held to bring about more rapid progress, and marching should enter into the junior high band program. Uniforms are desirable.

Function. The same functions listed for elementary school bands apply equally to junior high school bands.

Technique. Success in implementing the junior high school band program depends equally upon adequate class and private teaching, interesting material, musicianship and hard work on the part of the director, and cooperation of the administration. Rehearsal routine is necessary with the following factors considered of vital importance: (a) definite procedure, (b) the stressing of fundamentals, (c) good discipline, and (d) capable directing. It is considered reasonable to expect five hours per week of outside practice from a junior high school pupil.

Careful administration of library, instruments, uniforms, and handling of personnel and grading were considered of utmost importance in building a successful band. Repertoire should be carefully chosen, particularly with capability of performance in mind, still upholding a high level of quality and variety. It was unanimously agreed that there is not yet enough good material for the junior high school band. Among the methods listed to achieve good intonation, tone quality, articulation, and

balance were the following: (a) making students continually aware of these factors, (b) stressing good posture, (c) vitality, and (d) the ability to sing the part.

Senior High School Band

Organization. It was found that the recruiting of band members was distributed as follows: (a) sixty-eight per cent from lower grades, (b) twelve per cent from demonstration, (c) twenty per cent from other inspirational means. It appeared that bands are organized as classes and for credit in eighty per cent of the schools. It was agreed that school boards should finance from half to all of the band's expenses, equipment, and supplies. The figures show that an average of \$238 per year is spent on band libraries.* Sources of supplementary income were as follows: (a) concerts, (b) parents' clubs, (c) public subscriptions, and (d) a share in football receipts. Because of the psychological effect on the student of a deposit, it was recommended as advisable to charge a nominal deposit each year on band uniforms and school-owned instruments.

Function. Purposes of the high school band listed from the survey in order of importance are, (a) the development of the student, (b) the teaching of music, and (c) service to the school and the public. It was agreed that the band should cooperate cheerfully with all departments of the school in which music might be of legitimate and logical use.

Since football, shows and concerts are the most common outlets for band energy, the survey broke down the figures on number of concerts played each year, with the following results: one concert, 13 per cent; two concerts, 12 per cent; three concerts, 32 per cent; more than three, 18 per cent; according to ability, 18 per cent; no answer, 7 per cent.

The majority of directors frown on the playing of dance music by the high school band on the grounds that such playing interferes with more serious objectives and that there are other opportunities and outlets for dance work. A majority agree that it is possible to have a good playing band and a marching band at the same time, principally by placing proper emphasis upon the playing of the music.

Technique. Good rehearsal routine was considered vital, in order to avoid confusion and waste of time, to teach responsibility, for efficiency, and to hold attention. Eighty-seven per cent of the directors felt that student government should function in the band. It was considered worthwhile to spend some time in teaching fundamentals of harmony, scales, and chord structure. A social and recreational program for band members should be provided as a means of maintaining students' interest, morale, and loyalty.

An ensemble program was considered highly beneficial because of its help to the students in sight reading, independence, general musicianship, and because of its effect on the performance of the band as a whole. It was agreed that the band should be tuned from the soprano instruments down, and that a process of continuous checking is best. An ensemble drill method was considered highly effective in producing better bands and was found to be used by 75 per cent of directors responding.

General Recommendations

Three general recommendations were presented to the Consultant Group in its last session and were unanimously passed. (Cleveland, April 1946.)

(1) *School Band Curriculum.* We suggest that aims and objectives be formulated for a future band curriculum, including band functions, duties, and educational values, this curriculum to be elevated beyond the accomplishments of the best school

*The average enrollment of schools used in this computation was 1,120.

bands of today. It is felt that if such a curriculum could be adopted by the Music Educators National Conference, it would be most welcome by school administrators, Boards of Education, and other interested parties. It should include such items as: (a) cost of equipment; (b) teaching personnel required for cities of various sizes; (c) necessary daily school hours to carry out program; (d) practice and rehearsal facilities; (e) instrumental instruction necessary to maintain continuous band membership.

(2) *Band Recordings*. We suggest that the National School Band Association adopt a resolution setting up a committee to investigate and summarize the facts pertaining to band recordings, and that recommendations be forwarded to the major recording companies. The facts to support this recommendation are as follows: (a) Good band recordings can be of great value in school band instruction. (b) There are few band recordings on the market today wherein the pressings were made less than ten years ago. During this period great advances have been made in the quality of recordings. (c) The only up-to-date recordings available are transcriptions which can be borrowed only for short periods of time from radio stations or a few libraries throughout the country.

(3) *Clinics*. That band directors be urged to rebuild, support, and attend band clinics, and that boards of education be urged to send their band directors to clinics by providing the means.

* * *

The Future of the Concert Bands

Complaint is made by many band directors that advancement of the band in the realm of music is retarded by lack of material of musical worth. It is felt that too few composers and arrangers write with "good band sense"; that too much commonplace or even mediocre music is in the repertoire of the average school band—and even in the programs of the so-called "symphonic" bands. While it is true that more and more composers and arrangers are evidencing a comprehensive knowledge of the technical and tonal elements of the various instruments and choirs included in the modern concert, or "symphonic" wind band, there is still much to be desired in the way of understanding and appreciation of the band's capabilities as a medium of musical expression.

Then, too, the statement is made that music critics, as a rule, fail to accord the concert band recognition in their sophisticated expositions of musical works and performances. Many critics, no doubt, think of any band as in the category of the town bands of former days—or the bands they hear and see in parades. It is true that not all bands called "symphonic" are worthy of the white-tie-and-tails aura which the critics associate with the symphony orchestra. But there are, the committee affirms, outstanding examples which have established a high level of musical merit for the symphonic band. This is the level which should be recognized by composers, arrangers and critics—and which should be the goal of all school band directors and players. The major symphony orchestras represent our ideal of orchestral excellence in repertoire, artistry and interpretation. When the standards of musical taste and attainment established and maintained by some of the civic, university and industrial concert bands are generally accepted as the standard for all bands, in school and out, more and more original material will be made available by our composers. And then we may expect that more and more fine musicians will prepare to develop and conduct bands on the same basis that conductors are educated and trained for symphony orchestras. More and more composers will be interested, because, instead of "writing down" for the band, they can *write up*, without concern for technical, musical or interpretative limitations.

The problems of the symphonic band and their solution seem like an endless circle—but they really are in an upward spiral, and will so continue if we continue to insist on higher standards all along the line.

NOTE: For Bibliography, see Chapter XI.

Recommendations for Competition-Festivals

(1) Future National Region activities should begin with solo and ensemble festivals, rather than with large group events.

(2) Recommended that there be lists of music in the next NSBOVA Manual under three classifications: (a) competitive, (b) festival—for massed groups including chorus and band or orchestra material, (c) program material.

(3) There is a problem relative to school music directors not keeping principals and superintendents informed concerning the participation of the music department in competition-festivals activities. It is urged that music teachers be more mindful of the ethical responsibilities involved.

It is our belief that teachers and administrators should be informed of the social benefits accruing from the contacts which boys and girls have as a result of the competition-festivals programs.

(4) It would be advisable to make a study of rearrangements of Regional boundaries, particularly in sparsely-settled areas, and also to look into the organization structure in relationship to the MENC and state units.

The clinic libraries maintained by the several Regions, with the cooperation of the publishers, may be used only for official clinic purposes held under the jurisdiction of the Region or the participating states. It is recommended (a) that the Committee on Professional and Trade Relations make a study of the possibility of broadening the use of Regional libraries; (b) that string orchestra music be added to the Regional libraries.

(5) The rating plan of adjudication should be used instead of the ranking plan as this is in keeping with modern pedagogical practices.

(6) Interscholastic concerts in which students from neighboring communities and small areas unite for music programs are highly recommended.

(7) Alumni and adult music groups, sponsored as a part of the school music program, should become a more universal practice.

* * *

EDITOR'S NOTE: School music contests, competition-festivals, festivals without competitive elements, because of their musical, educational and social aspects and public relations significance, are important adjuncts of the music education program. However, there is and has been for years a more or less sharp division of opinion among leaders in the field as to the relative values of music contests and non-competitive festivals. Discussions of the subject have been carried on for many years without much apparent shift in allegiance of the proponents on either side of the "to adjudicate or not to adjudicate" question. In any event, the outlook is that contests and festivals, in one form or another, continue to represent a large area of activity in school music.

Recent discussions and investigations, including those covered in the reports of the 1945 MENC consultant groups, have revealed much thoughtful consideration and examination on the part of those responsible for contests, with results manifested in various refinements and changes of emphases in the conduct of events of this type. Actions by the Executive Council and Board of Control of the National School Band, Orchestra and Vocal Associations reflect trends in the direction pointed by these discussions and reports, and the publications and services of the NSBOVA are being adjusted to meet the revised concepts and practices.

For further pursuit of the general subject the reader is referred to the interesting and thought-provoking articles published in the *Music Educators Journal*. Among those especially recommended are the following: "Are Music Contests Outmoded?" Karl D. Ernst, November-December 1946; "What Shall We Do About Competition?" Gene Chenoweth, January 1947; "The Music Contest and Music Education," John H. Stehn, February-March 1947; "Contests," Paul Goodman, April 1947; "On School Music Contests and Festivals," Robert W. Milton, November-December 1946; "Competitions and Festivals" (report of the 1945 Consultants Councils, referred to above), May-June 1946.

CHAPTER XIII

ORGANIZATION, FUNCTION AND TECHNIQUE OF INSTRUMENTAL CLASS INSTRUCTION

THE INSTRUMENTAL CLASS in the public school has had a relatively short life. It has found its way into the music program as an expedient for training school band and orchestra players. It has survived and maintained its place because it is basic in the music curriculum and its popularity with students is genuine.

The instrumental class has become a vital part of the instrumental music program and is largely responsible for the many bands and orchestras now found in our public schools. It gained its place with difficulty because of contrasting points of view, its chief critics formerly being the private teachers. Wilson suggests these points of view in the following statement: "The aim of the private teacher is chiefly professional, while that of the music teacher in school is primarily social and educational."¹

It has been proved, however, that the class with its emphasis on social and educational values can also accomplish genuine musical results. Hence it no longer needs to be defended, but does need to be improved and more generally understood.

Definition. The instrumental class is a group of pupils having approximately the same proficiency on their respective instruments, which meets on regular schedule to learn the principles and techniques of playing their respective instruments under the guidance of the instructor in charge.

Objectives. While the class is a part of the total program of education through music and contributes toward the fulfillment of the broad objectives of that program, several specific aims have been listed in the *Missouri Secondary School Series Bulletin 8A*² which form the basis of the following statements.

- (1) To provide elementary instruction on instruments, so that the student may enlarge his ability to express himself through solo or ensemble performance.
- (2) To adapt the proper instrument to each individual performer.
- (3) To assist in determining the advisability of the pupil's continuing in instrumental work.
- (4) To develop interest to the point where the individual might desire private instruction.
- (5) To develop correct habits of ensemble playing.
- (6) To provide an opportunity for the individual as a member of a group to overcome some of the technical difficulties of playing an instrument, which might be discouraging if attempted by him alone.

Fundamental Concepts. It is believed that the following concepts contribute toward attaining the objectives of the instrumental class.

- (1) The class is educationally sound because much elementary instrumental instruction can be provided for the group as effectively as on an individual basis and at less cost to the school.
- (2) The class is a supplement to instrumental performing groups.
- (3) Its greatest contribution to the school music program occurs when the class is organized below the high school level, but nothing should prohibit organization of classes at the secondary school level if the school has sufficient equipment and personnel to carry out such a program.

¹Harry R. Wilson. *Music in the High School*. New York: Silver Burdett Co., 1941, p. 206.

²Lloyd W. King. *Missouri at Work on the Public School Curriculum*. (Secondary School Series—Fine Arts Bulletin 8A.) Jefferson City: Midland Printing Co., 1941., p. 69.

(4) Aptitude tests are available as aids in selecting pupils who might be expected to succeed in instrumental playing, but the instrumental class should not be rigidly restricted to those making arbitrarily set scores on certain tests.

(5) The instrumental class differs from the beginning band in that there is some degree of homogeneity in the class. While it may be expedient in some situations to teach the entire band as a class, this does not constitute the instrumental class as here conceived.

(6) The grouping of instruments for the class depends upon local conditions, such as instruments available, instruments needed to maintain balance in the school's various performing ensembles, and the instructor's time.

Basic Principles in Class Instruction. The following basic principles in instrumental class instruction have been condensed from "Instrumental Music in the Public Schools," by Theodore F. Normann.*

"(1) Plan each lesson so that some definite accomplishment has been made. 'The consciousness of having made a step forward is the greatest incentive to real effort.'

(2) Present drills that may be applied to the music at hand. Provide frequent opportunities for 'individual recitations' so that the student will learn to look upon performance as a matter of course.

(3) Encourage thinking in terms of rhythmic and phrase units. Music must be more than individual notes.

(4) Problems must be presented so as not to overtax the pupil's span of attention. Variety, games, novel approaches, and competition all help maintain his attention.

(5) A generous amount of rote teaching and imitative drill, particularly in the beginning, encourages the pupil to listen.

(6) Employ the 'singing approach.' It ties up with the pupil's previous musical experience and is a helpful guide to correct intonation.

(7) Keep materials generally well within the student's ability. A great fault of much music teaching in America is the attempted performance of material beyond the student's technical and intellectual grasp.

(8) The class must be kept busy to forestall problems of discipline. The nature of the class requires instant reaction to a set of procedures to avoid needless explanations, waste of time, noise and confusion.

(9) Generally, the effectiveness of the lesson is inversely proportional to the amount of explanation done by the teacher."

The instrumental class should serve (a) to interest the pupil and meet his needs at any given time when the desire is present, (b) it may or may not at some time be a part of vocational training, (c) it may serve as a feeder for ensembles and orchestras; but when and where sufficient instruction is available, the class should be kept as a separate unit in order to develop skills and techniques necessary for finer performance in these groups, and (d) when the class becomes too small to function as a group, private instruction should be encouraged.

Pre-Class Groundwork

In a well-balanced program of music for the elementary school, instrumental music begins in the kindergarten, with the rhythm band, and continues through the use of the various simple melody instruments. Such a plan should avoid the necessity

*Theodore F. Normann. *Instrumental Music in the Public Schools*. Philadelphia: Oliver Ditson Co., 1941. Chapter VI.

of teaching everything at once in the instrumental class, since the child can concentrate on the proper manipulation of the instrument without stopping to learn rhythm and note reading.

Rhythm and note reading do not concern the instrumental class alone but are equally important in vocal music. Therefore, these preparatory classes will not usually be considered separate instrumental classes but rather a part of the regular classroom music.

In the kindergarten and first grade the rhythm band will help to develop a feeling for rhythm and phrasing, and to arouse interest in music. When used as a means of teaching music, the rhythm band, under a good teacher, can contribute a great deal to a musical foundation in the child.

In the second or third grade there is quite a wide choice of devices for teaching note reading and pitch discrimination to add to the sense of rhythm already developed. Simple wind instruments of the flageolet, tonette or recorder type have the advantage of low cost so that the whole class can play together. While they develop muscular coordination useful on regular instruments, their chief value is in developing a feeling for ensemble playing and a sense of relative pitch, along with continued development of rhythm and learning of note reading.

A percussion class at this level will be in a certain sense a continuation of the rhythm band, but will include note reading and a certain amount of snare drum technique. Only a pair of drum sticks are needed and the students may drum on practice pads or on a board. Written exercises are played accompanying the piano or phonograph. While a few drummers may be produced, such a class, like the other preparatory classes, should be considered a background for any type of music study.

While wind and string instruments may be studied by very young children with individual help, the piano is often considered the only formal instrument that will fit into the third-grade level for classwork in the average school. While this will be the start in piano playing for many children, the chief aim should be a good foundation in music for all students.

Classes of melody bells or xylophones, while not providing piano technique, do give a familiarity with the keyboard, and allow all children to play together. While no school would have use for all of the available preparatory instruments, the rhythm band and some simple melody instrument class will be a valuable part of any music program.

Exploratory Melody Instruments

Every third-grade child can learn to play a good melody instrument, preferably one with a removable mouthpiece which facilitates tuning and sterilization. The instruments should be school owned so that every child may have one. It is far better to invest this small fee than to have a child buy or rent a good instrument later, and waste time and money to discover a lack of ability; or worse, to miss a child with real talent because he is unable to afford even the small amount necessitated by the purchase of a pre-band instrument.

The purposes of these pre-band instruments are: (a) as talent finders, (b) the continuation of the development of ensemble thinking, (c) beginning of the development of melodic, and later, harmonic feeling, and (d) beginning of sight reading involving melody, harmony, and rhythm.

The advantages of these exploratory melody instruments are numerous. It is easy to introduce them into a school system, because (a) they are inexpensive, (b) they are simple and easy to master, and (c) because they are easy to master they may be handled by the grade teacher.

One method of introducing them into a school system is to supply only one

third grade in the city. When this class is ready to do so, they may be taken to other schools (or invite others to visit) for concerts. Let the desire to have the instruments come from the children.

Most grade teachers are quickly convinced that they can handle the instruction when they see how easy it is to learn along with the children, as no special musical ability is necessary. Ten or fifteen minutes of this instruction is a welcome relaxation to teacher and pupil alike, with the result that they make it a part of the daily routine.

Transition to Instrumental Class. The transition from exploratory instruments, either rhythm or melody, to the instrumental class is very easily made. All children who have shown interest and aptitude should be encouraged to choose, with guidance, the instrument they desire to learn to play. The music teacher then suggests instruction on a legitimate instrument. Such instruction should be given (a) free of charge, (b) in classes, (c) during school time, and (d) on school-owned instruments which may be rented for a nominal fee, or in cases where the parents are unable to pay even that small fee, loaned free of charge, thus depriving no child of instruction.

Suggestions for Increasing Student Interest in the Instrumental Class

Many schools do not utilize the melody instruments as a pre-class device for arousing interest and the discovery of talent. A number of plans may be employed in such schools for the presentation of the instrumental class idea.

Illustrated Talk. A skillful talk with the use of pictures of the instruments can be effective. However, the most effective way is the demonstration of the instruments by having them played. The playing can be done by the teacher if his versatility on all the instruments allows him to do so acceptably. A poor demonstration is very apt to have the opposite effect from that which is intended. The method with the most appeal is that of having the instrument played by a pupil who can show a reasonable level of achievement. The thought, "If Johnny can do it, so can I," is a tremendous incentive. The important thing is that the instrument is shown to and played for the group in order that the child can make his selection from more than a meager knowledge of one or two instruments.

Planned Concert. A carefully planned concert by the grade school orchestra or band (if one is available), or the local high school orchestra or band, is a good plan, providing the concert includes the demonstration of the instruments either singly or in choirs. The time spent on rehearsing a group for this type of program is well worth while. Formal presentation of standard overtures and program numbers does little toward acquainting fourth- and fifth-grade children with the various instruments and their unique uses. Informality should be the keynote for the demonstration-type concert.

School Assemblies. Good use can be made of school assemblies by having students from the instrumental classes perform solos on these occasions. It is a means of keeping the various instruments before the students throughout the year.

Class Visitation. Arrange to have small groups of children visit while the instrumental class is in session. This allows the child to get a glimpse of the class procedure while observing tone and manipulation of the instrument. There is nothing more appealing to the child than to see another child of his own age performing successfully on the instrument of his choice.

Conferences with Parents. If possible, it is better to have the parents visit the school so that talks can be made to groups at one time. Parent-Teacher meetings afford an excellent opportunity for such talks. However, it is well worth the effort to visit parents singly. This is an excellent opportunity to explain the instruments,

costs, and class procedures. It also gives the instructor an insight into the home background of his prospective pupil.

Homogeneous and Heterogeneous Grouping

The selection of the instrument or instruments for the beginning instrument class is as important as the selection of the pupils for the class. Many modern authorities advocate the use of three basic instruments: cornet, clarinet, and violin. However, in planning for the use of such basic instruments, adequate provision must be made for the later changeover to the less common instruments.

There was a time when arguments on homogeneous vs. heterogeneous groupings occupied considerable attention. Modern teachers generally accept the homogeneous class grouping as the best, but with modern methods and materials excellent results have been obtained with heterogeneous groupings.

Homogeneous Groupings. There are advantages in having the single-instrument class. Students will have common problems; there will be more teaching done concerning the instrument being studied; there is more literature published for the single instrument than for the mixed group.

Heterogeneous Groupings. At first, progress will be slower with the mixed group because of the numerous technical problems. However, once the group is off to a good start, students seem to enjoy playing with a variety of instruments more than with the single-instrument group. With mixed groups, the director can better predict the instrumentation of his advanced organizations.

Instrumental Playing Readiness

The reading of words and a common understanding of the printed page must precede the playing of an instrument. This would indicate that no concentrated effort should be made below the third grade. A foundation in piano is such an asset that it is quite universally recommended for children in grades three and four. With this background, children entering the fifth grade are ready to begin intensive work on all major instruments.

Scheduling the Class

To be most successful, the beginning instrumental class should meet every day. This is sufficiently important to schedule some of them outside of school time if an in-school daily schedule is impossible.

Thirty minutes should be the minimum length of a class period but forty-five minutes seems to be preferred by many teachers. However, two periods of thirty minutes each is generally preferred to one lesson of an hour's duration.

It has been suggested that if instrumental music teachers will make an effort to understand the problems involved in setting up a general school schedule, the administrators will help them to have students as often and as long as is consistent with general school policies.

Equipment for the Instrumental Classroom

There is probably less provided in the way of suitable equipment for instrumental classrooms than any other phase of music education. It is recognized that the following items are essential: music racks and chairs of suitable height and style, piano, phonograph and recordings, pictures and charts, blackboard and recording equipment.

The room should be so located in the building as to be easily accessible but where it will cause a minimum of disturbance to the rest of the building. It is important that the room be sufficiently large.

Advanced Instrumental Classwork

The beginning instrumental classwork should be followed by an advanced instrumental class or an instrumental technique class. Until quite recent times, a term or semester in the beginning instrument class was considered to be sufficient preparation for entrance into a band or an orchestra. In fact, many overzealous band directors have rushed beginners into bands long before such a period of preparation was completed, to the detriment of the pupil concerned.

Present-day instrumental supervisors realize that mere entrance into a band or an orchestra should not terminate the enrollment in the instrumental class. Bands and orchestras cannot improve until the individual players in the band or orchestra improve. A band or orchestra rehearsal is not a class lesson or a technical lesson although technical improvement may result from a well-planned rehearsal. However, a rehearsal should not be confused with a class lesson and since there must be progress beyond the elementary limitations of the beginning class, advanced or technique classes must be promoted.

Qualifications of the Teacher

Instrumental music classes are taught by two general types of teachers: the specialist, who is an expert performer on one instrument, and the generalist, who knows about all instruments but does not perform on any.

Ideally, the one in charge of instrumental classes should be more than a combination of these two. He should be an acceptable performer on the instrument he is teaching, and the more he knows of all the other instruments the better teacher he will be. He should not be an unsuccessful private teacher who has turned to school teaching for a livelihood but rather one who has a general background in education. He must know general educational techniques and procedures as well as child psychology and general laws of learning. This general background will make him a *real* teacher and, coupled with his instrumental training and knowledge, will make him an ideal person to guide children in instrumental classwork.

The success of an instrumental class rests, in the final analysis, with the teacher. If the young teacher has not been provided with opportunity for reasonable observation of instrumental classes and reasonable opportunity for actual supervised teaching experience during his training period, he is launched into the actual teaching with a handicap which he may never overcome. Many states now require supervised teaching before a license is granted, but rarely is it specified that instrumental class teaching be included.

Teacher-training institutions must meet the issues squarely. They must first see to it that the student is guided by an instrumental teacher who believes that the class can be successful and, if possible, this teacher should be one who has had considerable experience in actual public school teaching. A fine European background training is excellent, but actual experience in our public schools is equally important. Secondly, classes must be provided for the teaching of instrumental class pedagogy. There are still too many institutions which seem to believe that instrumental proficiency is synonymous with pedagogical proficiency.

It is urgent that the teacher-training institutions recognize the instrumental class as an important part of the school music program by providing adequate courses in methods, pedagogy, and supervised practice teaching.

Rural School Instrumental Classes

Since rural pupils seldom have access to private teachers, they will get instrumental training only if it is provided by the school. One survey of rural schools not providing this instruction showed that an average of only one student to each three schools played an instrument.

Rural schools not only can provide instrumental music but many of them are now doing fine work. In the rural schools of Fresno County, California, 14 per cent of all of the elementary pupils are playing instruments even though many schools do not yet provide this work. Other rural areas are giving the children this opportunity, but the number is relatively small.

There are two basic plans for providing instrumental instruction in rural schools. The work is done either by one of the regular classroom teachers or by a part-time special instrumental teacher. The regular classroom teacher doing this work may be selected partly for her qualifications in music and usually teaches the instrumental classes after the primary children have gone home. Since teachers of such diverse talents are usually soon attracted to the city systems, many schools use a special part-time teacher who may also teach in a nearby high school, or in a number of other rural elementary schools. Some high schools provide and pay for an instrumental teacher who works entirely in the elementary schools of the high school district. Use of the special teacher for one-third to one-half day twice a week provides satisfactory results at reasonable cost.

The future of instrumental music in the rural schools presents a challenge to leaders in music education and to prospective teachers who will find many new opportunities in this field.

A North Central Division Study—1945*

The area of study for the deliberations of the North Central Committee in 1945 was based on the following questions:

- (1) What is the comparative progress of beginning pupils in the four age levels—elementary, junior high, senior high and college?
- (2) What suggestions can be made in regard to materials which will fit the more advanced type of junior high, senior high and college class beginner?

A questionnaire study yielded considerable data concerning the comparative number of lessons reported as required to accomplish specified materials at recognized grade levels. The average number of years of actual classwork reported was two, with a spread from one to nine years. In most cases the instrumental class instruction was followed by group work in band or orchestra as soon as playing ability warranted.

Suggestions. A large library of materials should be available from which students could borrow at will, thus stimulating extra study. A combination of two types of material is helpful—one for class approach, the other for individual approach for use in one class—one teacher coaching individuals, another supervising the group.

Background of Present Situation in Strings. When interest in string instruments began to diminish during the thirties, several invalid explanations of the causes of the situation were advanced. Among the explanations were the following: wind instruments are thought to be easier than string instruments; there seems only room for wind or strings but not room for both; wind instruments have more glamour and crowd appeal; the children want bands, so, "let's give them what they want," etc., etc.

There is some degree of truth in any one of the listed explanations, but not until the present decade did music educators begin to face the following facts: string teaching has been mediocre; teacher-training institutions have been lax about insisting that undergraduates preparing for instrumental work in music education should have adequate training in the playing and teaching of string instruments; on careful investigation, it was found that there was sufficient interest and talent present in all but the smallest of schools to render the inclusion of both string and wind teaching practicable; and that the unfortunate debate, strings vs. wind, had been too often

*Music Education Curriculum Committee Reports. MENC, 1945.

aided and abetted by incompetent teachers who were willing to sacrifice a balanced program in order to achieve personal security. Summed up, it could be stated that where there was good string teaching and planning, there was no diminishing of interest.

String teachers have been reluctant to try new methods, materials and procedures. In no branch of public school music has "tradition" seemingly been so cherished.

Since the early class organization was patterned after the private-teacher-approach, few administrators have been brave enough to question these early organizational ideas. The vast majority of string classes are enrolled, instructed, and administered with the same general principles and procedures which were the vogue in 1930. Classes still meet only once a week, material is still based on mid-19th Century pedagogical ideas, and the benefits which might be derived from the application of modern educational psychological research are still held to be not applicable to the string class. Modern organizational ideas and techniques which have been successfully utilized in the teaching of many instruments, as for example, the piano, have not yet been applied to the strings except in a few notable instances.

Needed Materials—Recommendations

For Strings. (a) That there be made available some materials for beginning orchestra which would correlate with the beginning books for strings, favoring keys (the sharp keys) easy for strings instead of those easy for wind instruments. (b) That there be one good general technique book which might be a compilation of finger studies, bowing studies, some shifting exercises, good two- and three-octave scales, and a few pages of standard orchestra bowings with practical examples. (c) Materials that would introduce shifting earlier than the conventional methods suggest.

For Winds. (a) French horn duets for ensemble training. (b) A method which has technical drill, some unison, and some harmonized pieces with the beginning ones easy and plentiful, this material to be usable with all instruments or in sections.

Problems of Organization

(1) Most school systems provide specialized instrumental teachers. Some are attempting "in-service training" for classroom teachers at the elementary level.

(2) All teachers feel lack of adequate time for their instrumental classes.

(3) Simple pitch, rhythm, and physical aptitude tests are in more common use than formal tests such as the Seashore or Kwalwasser-Dykema.

(4) Most schools own at least a few orchestral instruments. School-owned instruments are needed both to interest and encourage students and to keep a balanced instrumentation in the orchestras.

(5) Both teachers and pupils should be taught the need for care and simple repair of instruments.

(6) Financial aid should come from regular school funds supplemented by money earned by concerts given by the music department and rental fees for school instruments.

(7) Instrumental classes need to be small, from six to fifteen students, depending upon the age level involved. Larger classes should be broken up into smaller groups under student directors.

(8) The special needs of music rooms should be taken care of in building plans just as other special departments.

General Problems

(1) More string players can be started if the teacher thoroughly understands the desirability of stringed instruments. Starting children early on the violin (third grade) as well as plenty of school-owned stringed instruments will help.

(2) Closer cooperation with the vocal program in teaching methods, vocabulary, and materials will save time and create interest in instrumental classes. Published vocal material should be made available for use in instrumental classes.

(3) No one of the available methods seems entirely satisfactory. The greatest need is for easy supplementary and good intermediate material.

(4) Better coordination between elementary, junior and senior high school instrumental music departments is desirable.

(5) The most serious problem to be solved is the lack of understanding on the part of administrators concerning problems of scheduling, equipment, time allotment, etc. Some means should be devised for acquainting administrators with the desirability of a fine instrumental program and with the problems peculiar to the work.

Minimum Elementary Instrumental Activities

(1) *First and Second Grades.* Rhythm bands (frequently a part of the school-music vocal program).

(2) *Third and Fourth Grades (Intermediate).* Pre-band or melody instrumental classes: tonettes, song flutes, etc.

(3) *Fifth and Sixth Grades (Intermediate to Upper Elementary).* Beginning band and orchestra (frequently conducted as classes rather than organized bands and orchestras). Small ensembles.

(4) *Seventh and Eighth Grades (Upper Elementary to Junior High Schools).* Elementary bands and orchestras. Small ensembles. Advanced technique classes.

Minimum High School Instrumental Activities

I. Bands.

- (a) Junior or Second Band.
- (b) Senior or First Band. (Symphonic Concert Band.)
- (c) Marching Band. (Usually drawn from Second or First Band.)
- (d) Small Ensembles.

II. Orchestras.

- (a) Preparatory String Class.
- (b) High School Orchestra.
- (c) Small Ensembles.

Recommendations

(1) That the study of class instrumental music be placed in the curriculum on an equal basis with other subjects.

(2) That wherever needed, instruments shall be provided for student use the same as equipment and texts for other subjects.

(3) That the study of class stringed instruments be started one or two years in advance of wind instruments.

(4) That class instruction be given daily wherever possible.

(5) That in order to build string quartets and string orchestras, the teaching of viola, cello and bass be included in the elementary string classes.

(6) That colleges be requested to train teachers in the technics of teaching the combined string instruments, and the combined wind and percussion instruments in classes, in order that teachers who face this problem will be prepared to cope with the situation.

(7) That daily instrumental class activities adequate to assure continuous and stimulating growth be maintained at high school and college levels.

(8) That the high school day be divided into a greater number of periods to enable students to participate in both vocal and instrumental class activities.

* * *

The future of instrumental music in this country depends upon the success or failure of the instrumental classes in our public schools. Instrumental classes are organized for the basic purpose of teaching the fundamentals of playing an instrument in contrast with the band and orchestra which are concerned with group performance after the fundamentals are mastered.

With fewer private teachers available, the load of the public school instrumental department becomes increasingly heavy. It is, therefore, necessary that more emphasis be placed upon the instrumental class.

Much has been said about organization, function and teaching technique, but not so much has been said about comparative progress at various age levels. A close relationship between these two ideas should be recognized.

CHAPTER XIV

ORGANIZATION, FUNCTION AND TECHNIQUE OF INSTRUMENTAL MUSIC ENSEMBLES

ENSEMBLE PLAYING finds an extensive carry-over into adult life. Usually the player, whose sole instrumental outlet is through the large group, lays his instrument down for good when his school days are ended. An ensemble player can find opportunities for active participation in the musical life of the community. It must be our task to train as many of our students as possible in quartet, quintet, and sextet playing, and to teach them now that they are and must continue to be throughout adult life major cultural influences in their communities. The school which can supply instrumental ensembles for the spiritual uplift and wholesome recreation of its students and community has not lost its hold upon the future of music.

Organization

It is believed that more schools would have more ensembles if it were possible to obtain adequate time for rehearsal—both for student and director. It is common practice for ensembles to meet before or after school, at night, or else during school time without adequate supervision. Some ensembles are under student leadership entirely—rehearsal, choice of music, performances. However, most ensembles need and function best while under direction of or at least direct supervision of the teacher.

A California survey, made in 1945, showed that there existed a preponderance of ensembles having two to twenty players in the same instrumental tone level, as clarinet and cornet. String ensembles were few and full choirs of reeds, strings and brass were rare. Percussion groups existed as enlarged drum corps. This brief survey shows a great need for mixed ensembles of all types.

Suitable Material. To improve the quality of instrumental teaching through development of widespread ensemble playing in all grade levels, the music for instrumental ensembles should be that in which all parts are independently satisfying and interesting. While maintaining independent flow, each part must also serve to enrich all other parts harmonically and rhythmically. It is upon this interdependence of individually satisfactory parts that we rely to teach the art of reading accurately and playing well.

It is not enough to urge a composer to write an ensemble. It is necessary, when the number is written, to demonstrate it in public to prove it is the thing the public schools want and need. The National School Band and Orchestra Committee has for years demonstrated these new numbers, lectured about them, programmed them and written magazine articles and reviews about them with gratifying results. When a director wants an ensemble for teaching purposes, or for public use, he now has at hand the interesting and inspiring works of some of the best musical minds of his day. In addition to the contemporary field, the ensemble writings of past generations have been re-edited and are now published in the United States with carefully made full scores.

Extensive research has been done in the new field of mixed ensembles, consisting of three or four string instruments and one wind instrument. Four music educators (Himie Voxman, George Waln, Newell Long and Lawrence Taylor) have prepared a list of desirable material in the field of mixed ensembles which include three or four string instruments and one wind instrument. Composers and publishers have responded well, and an excellent list for this important new ensemble is now available.*

*Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Illinois.

Function

Primarily, the ensemble should teach the performer to be an independent part of a smoothly-coordinating whole to appreciate his independence as relating to the whole. Perhaps this is democracy in action on the Music Front!

Ensembles are easier to transport than larger organizations such as a band or an orchestra and for some occasions they are more appropriate. An ensemble is ideal for use in small auditoriums or for intimate audiences. Probably the greatest single fault of ensembles is that they function primarily as small concert groups, relieving the band and orchestra. This necessarily determines, to too great an extent, the type and quality of music played. In defense, the performing ensemble creates friends for the department and school concerned wherever it appears. It should never be forgotten, however, that chamber music had its inception in the home and that is where it is at its best.

The ensemble which exists because of interest of the performers and for the pure love of the thing, develops real appreciation of a wealth of beautiful music. It has a chance to carry over and further the development of real musicianship. Because ensemble playing has a tendency to be used in post-graduate life, we can hope for future functioning of ensembles.

The results which accrue from the ensemble activity are various within the school organizations of larger size. It makes for greater independence and responsibility; it improves at a rapid rate the various musical aspects, such as speed and accuracy in note reading, listening for balance, tone quality and subtlety of phrasing; it develops a rhythmic reliability; it opens up new fields of musical literature; and, it has a definite carry-over and becomes a cultural asset.

Ensemble Literature. More literature is needed of easy and medium difficulty which students would enjoy playing and which has more audience appeal. Ensembles will serve their educational purpose better, for high school people especially, if the literature is not too difficult. Another need is an expansion of the literature. Musically valid instrumental ensemble material from the pre-classic period provides many possibilities along this line. It has been suggested that the National Committee on Instrumental Ensembles and the music publishers investigate transcriptions and arrangements of professional ensembles and make available some of the better arrangements. Teachers of composition in conservatories and schools and departments of music should be encouraged to stimulate the interest of their students in writing for small ensembles.

Student Leadership. It is imperative that the time of the director be used economically. Ensembles should be so organized and trained that much of their rehearsal time is spent under the direction of competent student conductors or leaders. It is unnecessary and unwise for an ensemble to feel completely dependent upon the instrumental teacher. The teacher must, however, be responsible for the well-organized administration of all ensembles, and for the large and varied repertoire required to meet the varying demands, interests, and purposes. Some schools have made considerable progress with elementary school ensembles by using members of senior high school ensembles as coaches or assistant directors.

Recommendations

(1) Small ensembles should be developed much earlier than has been done heretofore. This will mean an increase in the available literature for the elementary player.

(2) There is an apparent need for worthwhile ensembles in unusual wind and brass instrument combinations. This fills a need especially in schools where the instrumentation may be limited.

(3) There is need for ensembles of various combinations which would include the piano as a regular voice of the ensemble. This was recommended because there are usually several pianists in the school who are not of solo caliber or who are not so well qualified as accompanists, but who, at the same time, need some group musical activity.

(4) The ensemble program should be developed to include the woodwind choir as a unit and the brass choir as a unit following the precedent set by the string section which often has become a string orchestra. It is a delight to hear and has been very beneficial to the complete orchestra. A similar activity for the woodwinds and brass instruments would benefit both the band and the orchestra.

* * *

It is recognized that suggestions will benefit the instrumental ensemble program very little unless the individual instrumental teacher and director is imbued with the many positive values to be found in ensemble playing, both for his own program and for his students. There is need to give considerable thought to the extension of ensemble playing into the grade schools where training must start, and into the college field where it can reach heights of perfection not possible elsewhere.

BASIC MUSIC INSTRUCTION THROUGH PIANO CLASSES

SINCE the piano is an instrument which combines the three elements of music—melody, harmony, and rhythm, it becomes a basic instrument on which to present the fundamentals of music, thus building a solid foundation for music in any line. Class Piano Instruction offers opportunity to many; fosters the group spirit; arouses and holds interest of the child in piano study; cultivates musical understanding and develops the aesthetic sense, in a word, a training for life.

Particular Purposes. Aside from the acquirement of pianistic skills, it is believed that the piano class contributes to the discovery of musical talent; and, on the part of the individual, to his increased personal enjoyment, individual growth, fullness of living, employment of leisure time, and an understanding appreciation of music literature and the performance of others. And further, that the study of piano, whether done in class or privately, is a necessary and fundamental background for the study of other instruments or the voice.

To Whom the Piano Classes Should be Offered. It is believed that the opportunity for the study of the piano should be offered to any person who may reasonably come under our instruction, whether in grade school, junior or senior high schools, or in college. Our consideration does not refer to training for vocation, but rather to the needs of the average student. It was felt that the second grade would be the logical place in which to begin piano class instruction; also, that it is our duty to offer beginning or continued instruction through all grades; and also in college.

Varying opinions have been expressed on the intra-curricular and extra-curricular phase of piano classes. Classes meeting in school time are generally favored. With intra-curricular classes, the children have a greater feeling of definite routine and a feeling that piano classes are a recognized school subject. Too many distractions make it difficult to carry on teaching successfully, before and after school hours.

Types of Organization. There are two approaches to the organization of piano classes. One, the entire room enrolled, the other, only those who are interested. The first is usually free, the second on a fee basis. The teacher collects the fees, which are mostly paid in advance for a term of ten lessons. Cooperating with the piano teacher, the principal and faculty establish the hours for the classes, whether they be held during school time, before and after school, or all three. The principal and the teacher arrange for the room to be used, seeing that the equipment recommended is adequate. Equipment should consist of two pianos, where possible, tables (or desks) and chairs, blackboard space, chalk and erasers, portable keyboards.

Qualifications of the Class Piano Teacher. In order to carry on class piano instruction successfully, the teacher must be equipped with many qualities. She should be physically fit; have an attractive personality, radiating cheerfulness, sincerity and assurance; have a broad musical knowledge, at least the equivalent of a Bachelor of Music degree, besides special training in modern normal methods of teaching class piano under supervision. The piano teacher should have a thoroughly organized plan of procedure and *follow it through*. She must have specific knowledge in child training and development, as well as a love for children. She must be kind but firm and have the ability to adapt her program to the setup which is peculiar to the school in which she is teaching. She must have definite goals to be reached by the pupils at a certain time and must know the orderly steps to reach

these goals. The class piano teacher must be a saleswoman, she must have enough business ability to keep her monetary accounts accurate, her reports clear, concise, and *on time*. Good discipline and fine cooperation are as necessary as an adequate education. The class piano teacher should make her department indispensable to the school and community.

Recommendations for Piano Teacher Training. As the strength of the piano class movement lies in the adequate preparation of teachers, the following recommendations on teachers' training were made.

(1) That all prospective piano teachers be required to do observation and practice teaching in their field.

(2) That students preparing for the position of school music supervisor be required to have an understanding of piano class teaching sufficient for the supervision of such classes.

(3) That piano teachers in service be encouraged to take refresher courses.

Further Emphasis Needed. Standards of piano teaching have improved during the past ten years. However, further improvement should be made along the following lines:

- (1) Sight reading and rhythmic training.
- (2) Adapting instruction to the individual needs of the pupils.
- (3) Proper selection of materials.
- (4) More theory and ear training.
- (5) More group work.
- (6) More adequate approach and materials for adult beginners.
- (7) Development of musicianship and understanding of music.
- (8) Training in the use of the pedal.
- (9) Stimulating the pupil to curiosity and independence.
- (10) Understanding the value of the scientific attitude and the psychological approach to music teaching.
- (11) Development of more initiative on the part of the teacher.
- (12) Constant study and re-evaluation of teaching.

Procedures and Outcomes of Piano Classes

(1) When classes have been taught efficiently and with full utilization of the educational opportunities of group instruction, pupils enjoy piano study and will continue it over an extended period of years.

(2) Constant performance before the class group builds confidence for even the diffident or nervous pupil, resulting in a disappearance of public performance nervousness. Children should play with ease in school programs, assemblies, and classroom concerts.

(3) Children should use the piano in family and social situations. Scout meetings, civic club groups, church organizations, informal playing for friends and family groups are situations where piano playing functions.

(4) Appreciation of music literature can be developed both within the piano class and through additional activities inspired by the class. Teachers with sufficient skill and background can make the knowledge and appreciation of both piano and general music literature a rich reward.

(5) Good piano classes are closely related to the general school music program. Songs are carried from one type of class to the other, factual knowledge is utilized, and the piano pupils are available for the various musical organizations.

(6) In the relationship between piano study and the learning of orchestra and

band instruments, some schools teach piano first for the development of fundamental reading skills; some use the piano class as a talent finder to aid in the selection of an additional instrument.

(7) Those who report a relationship between the piano class and physical activity stress (a) the use of the body in developing rhythmic perception, (b) the presentation at the piano of songs and dances used in physical education classes, and (c) the development of poise and confidence for the child whose physical coordinations are not strong enough to give him leadership.

(8) Language and the social sciences rank high among the academic subjects reported as profiting from the piano class.

(9) A number of school systems have a regular place in the school day for piano taught by regularly employed teachers. Some high schools have piano taught as a major subject for school credit. There is a trend toward well-organized classes taught in or out of school hours by the teachers approved by the Board of Education and paid by the pupils.

(10) Some progress was reported in the cooperation between piano teachers in the schools and those in private studios and conservatories. Many private teachers could contribute a musicianly artistry to the school program in exchange for a better understanding of modern teaching procedures.

(11) Talented pupils may be discovered through piano classes. Examples can be cited of children whose parents would not have provided any private music study turning out to merit distinction and awards. Cities which stress piano classes in high school are tending toward its adoption in the lower grades to permit early discovery of talent.

(12) Boys and girls of modest ability who might not have considered piano lessons a good investment may discover through the class that their musical ability can make their lives richer.

(13) Functional reading ability can be developed in classes where modern methods are employed. Phrasewise reading, harmonic recognition, grasp of general melodic shape, recognition of sequence, repetition, and contrast are the points fundamental to good reading.

(14) Creative talents can be developed if the teacher has sufficient skill and plans time for creative activity. Creative work is important in all its forms, from the simple improvisations of little children to the more advanced compositions which can be motivated in a piano class, but which should receive additional help in a separate period devoted to composition.

(15) Technical facility can be developed if the teacher sees that drill, when needed, be presented more pleasantly in class. While much technical development comes from the learning of well-chosen pieces, pupils welcome extra technical practice when they see its relationship to their musical performance.

(16) Interpretative powers should be developed through frequent class performance and criticism. The exchange of ideas in class increases interpretative resourcefulness.

(17) Intelligent memorization can be encouraged by group learning: (a) organized presentation of material, (b) opportunities to watch and think through a piece while another is playing, and (c) many performances for the class during the learning process are aids to confident memorization.

(18) Pupils learn to play by ear and harmonize by sight. This skill, learned in class, may be applied to music heard at home, on the radio, and elsewhere.

(19) Improved teaching materials have been created for the class movement, and the wise teacher makes careful selection of the best from both old and new sources.

(20) While the piano class has developed and encouraged modern teaching procedures, there is a need for more general use of the newer techniques. Piano teachers have been encouraged to organize not only as a National group and in the six Division Conferences, but also in State Units and smaller local units to hold regular meetings for the discussion of teaching problems and for observation of good teaching procedures.

(21) Whereas piano playing ability alone was once considered adequate preparation for teaching, the class movement has brought piano study into the light that is cast on all education, and teachers are seeing the need for a complete educational background. Frequent summer study will aid experienced teachers who wish to refresh and extend their professional equipment.

(22) The class method may provide piano experience for children whose parents cannot obtain pianos. Frequent or even daily lessons without home practice produce better results in the early stage of study than do weekly lessons with home practice. It was suggested that short daily lessons for little children are superior to less frequent lessons of longer duration.

(23) Group instruction stimulates in many parents a desire to begin piano study or to resume study neglected since youth. Some parents' classes are devoted to parental equipment for helping and understanding the children's work, while others are entirely for the adults' enjoyment.

(24) It is urged that class teachers take every opportunity to submit their pupils in auditions and festivals where private studio teachers have been active. These festivals and auditions help the class teacher to maintain high standards of solo performance.

General Recommendations

(1) That school music instrumental teachers promote closer cooperation between local private piano teachers and school musicians by any means whatsoever, including greater social contacts, and by cooperative conferences and concerts.

(2) That each teachers' training college shall, *not as a separate piano pedagogy course*, but within its regular music education course, devote at least one unit of instruction to piano class teaching technique. Since each elementary school teacher is expected to be able to play at least simple accompaniments for school singing, it is reasonable to expect that this teacher may be trained to pass on at least this much instruction to her students.

Piano Class Curriculum Study Report

Believing that the study of piano can profitably be begun at any age, and further, that there should be age-level differentiation for these beginners, the following material was submitted by the 1946 MENC committee on Basic Music Instruction Through Piano Classes.

BEGINNERS—AGES 5 TO 7

Olga E. Frigge, Chairman

Experience has shown that the study of piano, if begun at an early age, builds a firm musical foundation for further study before the child becomes involved in other extra-curricular activities. The mastery of technical and reading skills including the development of musicianship thereby parallels his mental development in his other scholastic studies, resulting in a greater continuity of interest.

Outcomes. Desirable outcomes for beginning piano class pupils, ages 5 to 7, are: (a) the use of piano study as an emotional outlet, (b) joy of discovery by experimenting with chords and melody, preparatory to a complete mastery of the keyboard, (c) provides an impression preparatory to the teaching of notation, (d)

development of a keen rhythmic sense, (e) development of correct listening habits, (f) acquirement of usable skill for further study, and (g) fostering the growth of intelligent memorization and transposition.

Activities. Suggested activities for beginning class piano pupils, ages 5 to 7, may be classified under four major headings as: rhythmic games, ear-training, note games, and technique.

I. *Rhythmic games* include: (a) swinging the measure, (b) hearing the beats in a measure, (c) guessing the name of a familiar song through the recognition of the rhythm tapped, (d) matching rhythms, where the teacher or a pupil taps a rhythmic phrase and the class repeats it or creates an answering phrase, (e) black-board games which involve drawing notes, rests, etc., to rhythm, and (f) writing words on the staff by placing notes where the letters are located, for example: cage, beg, and cabbage.

II. *Ear-training* consisting of: (a) distinguishing loud and soft, such as fairies and giants, (b) distinguishing high and low, (c) drawing pitch pictures, (d) listening for the mood of the piece, (e) distinguishing fast and slow, (f) hearing the dominant and tonic chords at ends of phrases, having the children stand when the chord is dominant and sit when the chord is tonic.

III. *Note games* including: (a) approaching notation through story, (b) matching staff notes (staff card width of piano key) on piano or keyboard, (c) flash cards containing note patterns, (d) combination of rote and note, (e) phrase-wise reading, and (f) use of blank music notebooks for written work.

IV. *Technique* which is sufficient for immediate needs should be approached through story and technique games or finger plays, rather than through isolated finger drills.

Materials. The criteria for selecting material to be used by beginning class piano pupils are: (a) is it interesting and musical? (b) suitable pitch range for singing, (c) simplicity of finger patterns, (d) repetition of phrases, (e) does it stimulate a desire to read ahead of the assignment? (f) is the development logical? and (g) general format of the book.

BEGINNERS—AGES 8 TO 11

Margaret Heller, Chairman

Outcomes. Desirable outcomes for beginning class piano pupils, ages 8 to 11, are: (a) joy and satisfaction in performing for self and others, (b) attainment of poise and confidence, (c) permanent value of all musical experiences, (d) musical feeling and thinking, (e) discriminative listening in the fields of melody, harmony, rhythm, meter, form, tone quality, and color, (f) workable knowledge of the keyboard and the printed page, (g) interest in exploring new materials, (h) development of the desire to create, and (i) intelligent practice habits.

Activities. Suggested activities for beginning class piano pupils, ages 8 to 11, are divided into those suitable for the classroom and those suitable for out-of-classroom use. The in-classroom activities are: (a) listening, (b) singing, (c) playing, (d) rhythmic activities, (e) creating, (f) reading, and (g) transposing. The out-of-classroom activities are: (a) creative practice in leisure time, (b) performing for family or friends, (c) playing accompaniments from printed page, (d) harmonizing simple tunes, and (e) discriminating listening to include radio programs, concert programs and children's programs.

Materials. The criteria for selecting materials to be used by beginning class piano pupils, ages 8 to 11, are: (a) the immediate need of the class, (b) the future need of the class, (c) content, (d) psychological appeal, (e) format, and (f) price.

JUNIOR HIGH SCHOOL BEGINNERS

Alma H. Rich, Chairman

Outcomes. At the end of two years of piano study beginning in the junior high school, a pupil should have developed the ability to: (a) play in time and with good musicianship the folk songs of countries he has studied in his required vocal music course, also homophonic music with chords of all kinds, also a few polyphonic types, (b) read, after a brief study, a melody in any key or rhythm, in bass or treble clef, (c) write the meter of unfamiliar music heard once or twice and the time values of the notes of a melody, (d) play and write all the major and minor scales, all triads including diminished and augmented, (e) recognize all ordinary cadences, and (f) have a taste for good music and use musical intelligence in interpreting terms of tempo and styles of various dances, and periods in music history.

Activities. In addition to active participation in music lessons such as singing, music appreciation, glee clubs, etc., of this school level, the beginning junior high school student should be able to: (a) clap, conduct, and scan rhythmic patterns, (b) analyze the form of all his pieces, (c) harmonize melodies given by dictation, (d) create melodies and harmonize them, (e) play duets and two-piano music as well as solos with precision, good hand position, etc., (f) accompany singers and instrumentalists, and (g) play in ensembles.

Materials. The criteria for selecting material to be used by beginning class piano pupils of junior high school age are: (a) music well-phrased and written, (b) music with grown-up titles, as contrasting types are interesting at this age, and (c) music characteristic of the nationalities studied in other classes in school.

SENIOR HIGH SCHOOL AND ADULT BEGINNERS

John C. Diehlmann, Chairman

Outcomes. The desirable outcomes for senior high school and adult beginners in piano classes are: (a) an understanding of the relation of music to general culture, (b) an emotional outlet, (c) an appreciation of styles, the historical evolution of structure, (d) development of aural appreciation, (e) ability of each student to read and perform successfully according to his needs and capabilities, and (f) an understanding of how to practice intelligently.

Activities. Suggested activities for senior high school and adult beginners in class piano are: (a) ensemble playing of four- and eight-hand arrangements, (b) general musicianship which should include keyboard harmony and improvisation, sight reading, analysis, transposition and education in practice procedure.

Materials. The criteria for selecting material to be used by beginning class piano students of senior high school or adult level are: (a) the selection must be musical; it must arouse in the performer and listener an intellectual, emotional, and physical response, (b) systematic advancement in technical difficulty so that the student's playing will be musical at all times, and (c) recognition of the interests of the age group for which the material is selected.

The Piano Teacher's Broadening Horizon*

By Fay Templeton Frisch

Some of the traditions of piano instruction have become so deeply embedded in the minds of many teachers, music educators and laymen that it is difficult for many of them to understand and realize the real contribution class piano can make. They cannot think of piano instruction being provided by anyone other than the private teacher.

*Excerpts from a talk given at Cleveland, Ohio, Consultants Council Committee Meeting on "Basic Music Instruction Through Piano Classes," April 1946.

There is no activity of the elementary school music curriculum in which scales, key signatures, music reading, transposition, and other fundamentals can be taught so easily and successfully.

The success of this activity as well as the success of any other activity depends upon the teacher. This is no place for just fine theories—we must have sound teaching practices.

Cartoons and jokes about piano study and practice cannot all be wrong. Somewhere the idea has been firmly planted that piano study is really a tedious process, real drudgery for the most part. Why has this been so consistently the attitude of not only the laymen but of some music people as well?

Piano instruction has not "grown up" like instruction in other subjects and it is time that we acknowledged the fact and that we do something about it. . . .

Art is given, not because we expect each child to be an artist; English, not because we expect an author; or bookkeeping because we expect them all to be accountants. Unless these areas of interest are presented the child would never discover nor will we discover his greatest interest or aptitude. Music education is presented in the hope of finding special abilities and to make music a vital experience through participation. . . .

Let us treat piano instruction as the classroom teacher does her reading or language work. A child can speak his native tongue when he enters school. He hears it and it has meaning for him. Let him hear simple musical phrases with familiar words so that the musical thought may have meaning for him. Then let him play the melody on the keyboard while he sings the words and he will have the thrill of making music. In other words, let us be sure that we begin teaching from the known to the unknown with our little pupils and gradually develop a vocabulary or reading knowledge.

Piano-playing is a skill subject and should be taught as other skill subjects. The function of the piano class is to present music fundamentals with the piano as a medium.

The piano classes, open to all pupils who wish to study, present a variety of aptitudes. These classes are laboratories where special talents are discovered. All classroom activities are laboratories and each child should be allowed to develop at his own rate of learning. This means re-classification much of the time in the piano classes, but it is well worth the effort. We should keep close to classroom procedure and teaching technics. Students who are found to have unusual possibilities need further development of skills and technics which can be concentrated upon by the private teacher.

Just as we must have classroom training in other subjects followed by training under the specialist, so we should have that same pattern in piano study to complete the training of the individual. Both types of teachers, the classroom teacher and the private teacher, are definitely needed. Discussion and observation of procedures will benefit both.

May I suggest that we do three things: analyze, organize and energize. Let us analyze ourselves and our attitudes toward our teaching. Do we teach because we believe that we have something to give and enjoy giving it? Do we like working with children? Are we proud and happy that we are teachers of music? Let us analyze our work as to the needs and abilities of our students. The first lesson should develop an enthusiasm for piano study and start to develop correct habits through drills which can be lively and fun. Let us organize the work to be done by the day, week, or year so that each time we may try to improve upon our previous schedule of progress.

Enthusiasm, interest and zest for the work must be imparted into any program to make it operative and effective. . . .

The opportunity is here for all piano teachers to contribute in their various ways to this larger program of music education.

If we want the leaders of music education to realize that piano instruction can be a more vital part of music education, we must know more about the other departments. We must go out and learn the "how and why."

We must be intelligent music educators with piano instruction as our special field of service.

Elementary College Piano Classes*

By Charlotte DuBois

Throughout the years, the enrollment in beginning piano classes at the University of Texas has steadily grown. In September 1940, I was the only teacher for eleven students, eighty-two per cent of whom were music majors. In 1944 there were thirty-two students, and now in the Spring Term of 1946 we have eighty students and turned away about twenty-five because of the lack of physical facilities. Of the present group four per cent are music majors. From September 1940 to March 1946 the number of music majors has increased approximately forty per cent.

Now, who are these persons? They are wives of returned veterans, law students, the head yell leader, many returnees, elementary education majors, nursery school majors, pre-med. majors, in short, a cross section of the campus.

Why do they want to study piano? They have always wanted to play and this is their first opportunity. Several veterans have told me they became interested through the transcribed programs the Government provided during the war. . . .

Until this term, we have offered class lessons for only the first year. What happens to them when they leave the classes? They go on with private teachers—increasing our enrollment in applied music tremendously. They go to concerts; they listen to radio programs which had not interested them before; they take our appreciation courses which have grown from twenty-five in 1940 to two hundred and fifty in 1946.

It is assumed that we all have an understanding of the title of our committee: "Basic Music Instruction Through Piano Classes." We all have our own ways of achieving it, are aware of the immediate social and educational trends and have a thorough and widening knowledge of materials. Then let us consider specific needs which we feel can be met through class piano at the college level. It is helpful as:

- (1) A part of the musical equipment of room teachers.
- (2) A pleasanter, faster way for music education majors whose principal instrument is something else, to learn to play the piano.
- (3) A vital and interesting activity and emotional outlet for returning veterans
- (4) The ideal way to start beginners at any age level.
- (5) As a basis for a desire to explore "The Arts."

Now, how may we accomplish these things? Every teacher, as you well know, is consumed with a particular idea from time to time and pursues that idea with each student or group of students. At the moment, I am very much concerned with listening. I can't remember when a teacher first suggested that I listen to my playing. . . .

In most instances we are not training concert performers—we are guiding the spiritual and cultural growth of human beings. How we "feel about things" is often more important than what we can do. As teachers, I think our most difficult task, but probably our most important one, is to teach good taste, discrimination and judgment. We are guiding students to *see* what their eyes behold and to *listen* to what they hear. . . .

*Excerpts from a talk before the Consultants Committee on "Basic Music Instruction Through Piano Classes," Cleveland, Ohio, April 1946.

An artist paints a picture. It hangs on the wall for us to behold. I suppose something of a creative experience takes place as we respond to it. A composer writes a piece—there it is—it is *nothing* until we recreate it into music, into beautiful sound. It is my belief that even a six-year-old can understand this comparison and that in his understanding lies *his* satisfaction and the success of *our* teaching.

A Challenge to Music Educators*

By Raymond Burrows

. . . . Music education needs to develop resources which will be continuously available in adult life. Our great high school orchestras, choruses and bands serve a real need during high school days, and alumni and community organizations help to carry over these activities into adult life for a small portion of students. . . . We must endorse every effort to continue these mass organizations as adult groups, but obviously there cannot be enough organizations for such participation by all adults, nor can they be brought into the more intimate home and community circles. . . .

The piano lesson can provide a part of the background for healthy musical activity throughout life. As a soloist, as a duet player, as an accompanist for singer or instrumentalist, or as part of a chamber music group, the piano pupil can prepare himself for music making that will not stop when school days are over. . . . The classroom teacher knows that a little preparation for important radio broadcasts will help pupils to get more out of them. He knows that he must be aware of and pay attention to even the more frivolous broadcasts if he is to exert any influence in guiding the child's radio listening. He knows that good church choir directors are an asset to musical development and that with cooperation the school and church can work together for vocal development and choral repertory. He knows that the village band welcomes players from the high school, and that the community orchestra owes its very foundations to the high school orchestra director. He knows that careful questioning can bring parents' tastes and prejudices into the classroom where they can be utilized. He knows that the home record library can be encouraged and developed through intelligent suggestions from the school. He knows that classroom discussions of home music activities help to articulate the home life into the classroom. . . . Whether it is cooperation in a big musical production, whether the music theory teacher, the orchestra leader, the choral director, the English teacher, the teacher of dance, and the dramatics specialist all work together to make best use of the child's creative efforts, or whether it is a classroom unit such as the understanding of 19th Century France through a study of its music, the school music teacher has ways of making his efforts functional and fruitful.

What can the piano teacher add to all this? First of all, he can be aware of the many facets of musical development which exist in school and in the community so that he can cooperate with them. . . . He usually has opportunity for a close contact with parents where he can both compare notes on the student's development and plan for musical opportunities.

To give only one specific example of how a piano teacher's work may be affected by realization of the immediate need for music in daily life we can mention the matter of repertory development. How many piano pupils are limited to one or two pieces? Even advanced pupils are often caught with no pieces shorter than a sonata or a suite when interesting brief numbers could find an eager audience anywhere. . . . The piano teacher can help in harnessing all the resources of music education today to make music function throughout the child's waking hours in home, in school, and elsewhere.

*Excerpts from a talk given at Cleveland, Ohio, as chairman of the Committee on "Basic Music Instruction Through Piano Classes," April 1946.

Elementary piano instruction, probably taught in classes, should be available to every boy and girl. This elementary instruction will provide not only some facility at the piano, but also a general background of musicianship which will help in all other music activity. A second type of piano lessons should carry into the intermediate level those pupils who have ability and who are willing to practice at home. The third type should give advanced instruction to pupils of outstanding talent. . . .

The piano teacher worthy of a place in music education is the one who sees music as a means toward a richer life, and who sees his relationship to every other agent of music education. . . . The school music teacher extends the hand of welcome to such a piano teacher, and enlists his help in facing the emergency in which music education in America finds itself today.

CHAPTER XVI

THE COLLEGE BAND AS A CONCERT ORGANIZATION

[The major portion of this chapter is taken from a paper prepared for the University and College Band Conductors Conference, Chicago, Ill., December 1946, by William D. Revelli. An outgrowth of the MENC committee on University and College Bands, the group convenes at the conventions of the MENC, and also holds a December meeting each year in Chicago. The UCBCC, operating as an auxiliary of the MENC, is open to all band directors and assistant band directors on the college level.]

Purposes, Aims, and Objectives

Purposes, aims and objectives of the college band as a concert organization are based upon: (a) relationship to the university, (b) to the school of music or department of music, (c) to the athletic or other departments, and (d) to the state.

The university or college concert band exists, first of all, for its students, and next as a concert organization to *represent the entire institution* in the concert field, *i.e., to perform artistically* for the student body and patrons of the school, which includes the parents of the students in attendance at the school and prospective students, and citizens of the community who are interested in the school and its music.

The college or university needs good concert organizations (band, orchestra, chorus) to assist in the general cultural development of its students. The band must provide its share of appreciation opportunities for non-music students as well as the music students both in and out of the band. The band is sometimes the first step in the musical education and appreciation of many people.

In relationship to the school of music or department of music within the college or university, the band has an especially significant role to play as an integral part of the music curriculum. It assists in the education of the music major by offering him opportunity for rich concert ensemble experience. The band, furthermore, becomes a training ground for advanced students of music theory, composition, and conducting. Great injustice is done to the band and to the players in it when we assume that it is the place in which students can learn to play instruments. The private teacher can guide the student in the formation of correct playing habits, but it is impossible for the band leader to do this with a large group. The fine social experience which the player gets in the band is of inestimable value to him throughout life.

The concert band has no direct relationship to the athletic department except in schools in which the entire band program is financially supported by funds from that department. The concert band in most schools, however, does have an indirect relationship to the athletic department by virtue of the fact that the concert band, varsity band, marching band, and pep band in some cases include some of the same personnel. There must exist a well-worked-out program of (artistic, musical) cooperation between the concert band and the other "service bands" on the campus so as to avoid conflicts. The concert band, as an organization into which every player strives to gain admittance, must hold a challenge to the players in these "service bands" just as the first squad football team holds a challenge to players on the second team.

There is a definite relationship between the concert band and the state. The educational institution, or the music department within it, and the concert band within that, has a *cultural* relationship to the state, apart from any financial relationship that may or may not exist.

Unless the college concert band gives performances *artistically and musically worthwhile*, who will do it? It is inconceivable that that particular slice of culture could be left out of the cultural pattern of any community or state. Remember, there are very few professional concert bands, *i.e.,* concert bands found apart from universities and colleges.

The concert band in our colleges must be of such a high standard that every young instrumentalist in our particular state will look forward to the day when he

or she can play in it. Only then will it motivate these young people to pay the price in hard study to arrive at a level of performance that will admit them into the concert organization.

The concert band in the college or university has the responsibility of raising the general level of the bands in the state. It must be an example and an ideal to the high school, the junior high, and the grammar school bands. In localities where this is not the case, the splendid young high school players give up their music when they enter college. Some are bound to do this anyway, but the mortality rate is much too high for our general cultural good. We must not, and need not, lose as many players as we do. These people need music throughout their lives and the longer we can keep them in the bands, the more their musical taste and education is enriched and the better will be the band's audience in the future, for these players who have participated in bands are the band's future audience if not its players.

In the last two decades considerable work has been done to provide high school bands with more and better original band music. Some of this music can also be used in colleges and universities to good advantage, but much of it is not fitted to our students, who in most cases are much more mature of mind and spirit than are the high school players. We, as band leaders in the colleges and universities of our nation, must unite to get more and better original literature for our groups. We must devise ways and means of motivating our better composers to give us masterpieces of original music for college and professional concert bands.

More people participate in bands and more people attend band concerts than concerts given by other musical organizations. The influence of the band, consequently, is extremely great. It reaches many people who would otherwise be very little interested in music. As college band leaders, it is our responsibility to entertain these people, to help them to get a taste for the band and band music, but of greater importance still is the responsibility we have to educate these people to the beauties of fine music in any form.

SUMMARY

- (1) To provide musical inspiration, education and social growth for its students.
- (2) To represent our institution in the concert field.
- (3) To offer appreciation opportunities for non-music students and patrons.
- (4) To lift the general cultural level of the school, community and state.
- (5) To make our organizations of such a high standard that every young instrumentalist in our vicinity will want to become a member of the band.
- (6) To find means to motivate first-rate composers to write masterpieces for the college and university concert band.
- (7) Finally: While it is necessary to entertain our audiences, we must make it one of our primary objectives to educate the people who attend our concerts to the best in music.

General Suggestions

Organization. The organization of the concert band includes (a) selection of personnel, (b) instrumentation for small and large college band, (c) rehearsal schedule, (d) credit for band, (e) means for reaching the competent musicians not enrolled in our bands, and (f) means for improving the non-music major.

The university concert band in many institutions, in the opinion of administrators and officials, is still a by-product or a group of secondary importance to the marching band, but to the conductor and students the concert band is an end in itself.

Therefore, in organizing the concert band, we must be very efficient in order to make it attractive to the students and to the college. The selection of personnel will be, in most institutions, a problem of properly combining marching band personnel with others who have not participated in the marching band. In selecting the personnel we must have those who are musically qualified, and have a definite interest

in performing concert music. Very often those who are musically qualified are found to be not interested, and vice versa. The band director will find it necessary to make the band attractive enough to interest the student who is qualified musically, and will also have to spend some time in helping the student who is not sufficiently skilled musically, to be a member of the concert band.

It would be well to set up standards of musical and technical proficiency for those who want to enter the concert band even though it might limit the size of the organization. This will be an added incentive for the proficient musician as well as for the others who will be forced to do some outside study in order to be members of the concert band.

Perhaps a slight knowledge of music theory as well as ability to play scales and sight read might be used as a guide for selection of personnel.

Obtaining a Suitable Instrumentation. Obtaining a suitable instrumentation is not always a problem in the large university, but in the smaller institution it is a constant chore. Too much emphasis is sometimes placed on having a large band with full instrumentation. The standards of the group performance are often lowered by doing this.

Setting up standards, and perhaps a few scholarships, will give the small college a suitable instrumentation and a band that can perform well even though every section may not be filled to capacity.

Rehearsal Schedule. In scheduling rehearsals for the band, the rehearsal must fit in the regular college schedule so that all students, including those who are not music majors, can participate. This will necessitate late afternoon hours, but it is better to have those rehearsal hours than to eliminate many interested musicians from other departments and colleges.

The university band should have a minimum of three meetings per week scheduled even though the rehearsal period is short, since many players do not have the time or the place for much outside practice, and it is necessary that they play at least three periods a week in order to keep a playing lip. Perhaps one of those rehearsals may be a sectional with student leaders for each section. A short, fourth rehearsal might be held for section rehearsals.

Credit for Band. The amount of credit received by a college band will depend on the standards of performance, how much and what kind of music is played, and number of meetings per week the band is scheduled.

For three or four meeting periods a week (assuming the band is accomplishing something musically) the participants should receive at least one credit hour per semester. There is no reason why this credit cannot be accepted (up to certain limits) by all colleges and departments. College deans and administrators can usually see the value of a concert band if the standards are high and the band is accomplishing its true objectives.

Means of Improving the Non-Music Major. Standards of proficiency must be set up in order to make all of our musicians competent performers. In setting up these standards, we must be sure to give adequate help to the non-music major as well as find him a place where he can practice on his own during his free time. There will always be some good musicians who will not be enrolled in the band due to various reasons. Some of them are: conflict of schedule, outside work, development of other interests that take the place of music, lack of proper guidance in high school band, thus developing a dislike for further band work.

Repertoire for the College Band. The repertoire should include (a) transcriptions and arrangements of orchestral literature, (b) original band works, (c) rental library from publishers, from independent arrangers, from other college band libraries, and from service bands, as Air Force, Navy, Marine and Army.

The serious composer has been hesitant to write for the band because of the following:

- (1) His own lack of knowledge of the band's potentialities.
- (2) Fear of loss of prestige with fellow composers.
- (3) His own lack of respect for the band's musical capacities.
- (4) Lack of musicianship to be found among bands and band conductors.
- (5) Lack of professional bands.
- (6) High school and college bands not as yet sufficiently advanced to challenge the best efforts of professional composers.
- (7) Instrumentation of the average band is too limited; does not permit wide use of composer's talents nor his concepts of tonal color or instrumentation.

Suggested ways and means for encouraging serious composers to write for band are:

- (1) Improvement of musicianship of college bandsmen and conductors.
- (2) Development of instrumentation. Exploration in usage of more woodwind instruments, especially those of the lower reed family, such as contra-bass clarinet, sarroussaphone and heckelphone.
- (3) Development of a repertory for college bands, rather than building programs from high school band literature.
- (4) College band must seek to *begin* where the high school band *ends*.
- (5) By outstanding leadership and performance gain the musical respect and admiration of our best composers and music lovers.
- (6) Encourage our publishers to issue the best in wind instrument literature, and support this cooperation by making such projects financially and musically profitable.
- (7) Development of individual libraries, cooperation in rentals of outstanding literature for the college band.
- (8) Through outstanding performances of the best in band music, convince the musical "elite" of the full potentialities of the concert band as a serious medium of musical expression.

Campus Concerts. There should be at least one formal campus concert each semester or quarter for the average university or college band, and in addition, two or three informal appearances (at assemblies or other regular school activities) each semester in order to keep the group interest. However, concert band performances should not be overdone as this would defeat the *educational* objective of the group.

The band definitely should serve as a clinic reading and performing group (providing they are competent enough) at least once a year since this is one of the most important functions of any university or college musical organization.

Out-of-Town Concerts. Spring tours and out-of-town concerts by the band can be a very effective educational objective for the band, and if well organized can be a real benefit to the university and the student. In performing at out-of-town engagements, the college or university band must be good in order to avoid criticism and unfavorable comparison with other college bands and high school organizations. It would be well for the director to wait until he has a thoroughly competent group of musicians before he attempts a spring tour or any out-of-town engagements.

If the band is well organized and the out-of-town concerts are well handled, the college administration will usually be very receptive, and very interested in the band schedule off campus. In many instances the administration has helped to finance these trips. These concerts away from home provide a definite advertising appeal for the university, and also provide an excellent contact with the alumni as well as high school bands, and their directors.

Broadcasts. Broadcasts by the band can be handled very successfully as a part of the regular band rehearsals. Perhaps it would be a good idea to devote the last half hour of a regular rehearsal every three or four weeks to broadcasts. It would be an added incentive for the concert band. It is also valuable to broadcast some of the regular formal concerts of the band, and have the radio station make recordings.

Outdoor Concerts. The informal outdoor concerts are, of course, more suited to the summer session band. These summer session outdoor concerts can be programmed every week through the summer if the music is of a lighter nature. This type of summer program is maintained at Iowa State College, University of Colorado, the University of Wyoming, and other schools.

If the weather permits, three or four late spring outdoor concerts will be an excellent way of ending the regular concert band season. The average college campus has many spots that would make interesting surroundings for outdoor concerts.

Resumé of Activities, 1946

Eighty-five per cent of our college bands present a minimum of three formal campus concerts during the school year. Ten per cent present a minimum of five concerts. Five per cent present more than five. Seventy-five per cent assist in the presentation of clinics, reading sessions and conferences. Twenty per cent participate in annual spring tours which average four days. In a few instances the band is on tour six to eight days. All present a minimum of two concerts daily, and in one instance, four daily concerts was the schedule. Eighty per cent participate in out-of-town concerts sponsored by alumni or civic organizations. Seventy per cent present radio broadcasts, most of which are scheduled during band rehearsals or are transcribed, and average one per week. Length of programs average twenty minutes, a few thirty minutes, and others fifteen minutes. Ninety per cent present outdoor concerts, with a maximum of five being presented; a minimum of one; average was three. Attendance is excellent and the consensus is that such programs are highly desirable.

. . .

Declaration of Principles*

WE AFFIRM OUR FAITH in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

To its Members the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation, and in general citizenship.

To its Institution the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

To Music as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

To These Ends we, the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

*Formulated and adopted by the University and College Band Conductors Conference, Chicago, Ill., December 1946. *Officers, 1947:* Pres.—Mark H. Hindsley, University of Illinois, Urbana; Honorary Life Pres.—Austin A. Harding, University of Illinois, Urbana; Secy.—Alvin R. Edgar, Iowa State College, Ames. Vice Pres.: L. Bruce Jones, Louisiana State University, Baton Rouge; John R. Halliday, Brigham Young University, Provo, Utah; C. R. Hackney, Sam Houston State Teachers College, Huntsville, Texas. *MENC Division Chairmen:* California—Western—John R. Halliday; Eastern—Leland W. Flora, Sampson College, Sampson, N. Y.; North Central—Alvin R. Edgar; Northwest—J. Justin Gray, Montana State University, Missoula; Southern—L. Bruce Jones; Southwestern—C. R. Hackney. *Advisory Committee:* Chairman—Gerald R. Prescott, University of Minnesota, Minneapolis; Gerald H. Doty, Indiana University, Bloomington; William D. Revelli, University of Michigan, Ann Arbor; Joseph A. Gremelpacher, Indiana State Teachers College, Terre Haute.

Part 2. Vocal Music

CHAPTER XVII

ORGANIZATION, FUNCTION AND TECHNIQUE OF SCHOOL CHOIRS AND CHORUSES

EXPERIENCE has taught that the basic values and the fundamental concepts upon which the art of vocal music rests need not be sacrificed for temporary expedient, but rather should remain constant as the basis of all procedures in the art. Choral methods and procedures should be adapted to fit a changing situation, but the basic values must be retained. These basic values may be said to be (1) the enrichment of the life of the individual through vocal musical experience, and (2) the development of vocal skills and techniques which will enable the individual to use the utmost of his ability, the gift he may have in the art of music, whether it be in performance or in the appreciation of the performance of others.

The school choral organization has a responsibility not only to the individuals within the group, but also to the school itself and to the community at large. It should provide the school and the community with the opportunity of singing, hearing and becoming acquainted with fine choral literature. It should make possible for audience, as well as for participants, experience in fine music. With an educational viewpoint on the part of the director, the school music group can do much to raise the standard of music throughout the community, as well as to develop the child through the use of vocal music.

Differing Levels of Choral Groups

The prevailing attitude regarding the organization of a program of choral activity in the schools tends toward an arrangement in which the a cappella choir represents a type of group where membership is obtained upon the recognition of superior ability and achievement. The a cappella choir may be said to occupy a position at the peak of a pyramid, with various other groups acting as preliminary steps leading to the a cappella choir as the apex.

I. ELEMENTARY FIELD

Singing for all elementary school children is urged with emphasis upon "singing for enjoyment" as the most important value. Basic music texts as well as supplementary material should be used.

It is the unanimous opinion of music educators that whenever and wherever possible choirs or selected choruses should be organized. This is especially true in the upper elementary grades for a definite carry-over to junior high school groups. Such choirs or choruses should be both elective and selective with the better music students being encouraged to participate. In these choirs and choruses the pupils can develop a broader appreciation if the additional repertoire learned is properly selected. They should sing more advanced material than the classroom is able to do, and should appear at various school and community functions. However, it is not deemed wise for them to participate in other than local festivals.

The teacher has opportunity to check individual voices. It is believed by some that the elementary teachers should know more about the development of young voices, especially the boy voice. These groups should strive to bring the pupils to the highest degree of efficiency possible. Added stimulation would be to use the choirs and choruses for demonstrations and programs as a challenge to constant improvement.

While some selections suitable for such groups are included in most basic textbooks, it is recommended that composers and publishers recognize the field of elementary school choirs and provide more octavo numbers with both music and texts which are within the understanding and ability of these girls and boys.

II. JUNIOR HIGH SCHOOL FIELD

Throughout the junior high school there is a wonderful opportunity for growth through appreciation and discrimination as well as voice development. It is universally agreed that choirs and special choruses should be used through all years of junior high school, in addition to the regular music classes. In some cases, more credit should be granted for the course as well as more periods each day in order to reach more students. The limited amount of time available for music study should be used in general to further the improvement of singing and the development of a repertoire of lasting selections.

There is not complete agreement as to the advisability of having mixed choirs at this age level. Some directors favor boys' and girls' choirs separately with the uniting of them for special occasions. However, in some areas where the boy voice matures as early as the sixth grade, it would be possible to have four-part music of considerable range.

Voice development and training should have attention. It would follow that teachers should have a more thorough knowledge of the boy voice and perhaps should do more frequent voice checking. It is recommended that a portion of each choir rehearsal period be devoted to the fundamentals of good singing. However, voice training classes, as such, are not recommended at this age level.

A definite need has been repeatedly expressed for more choir selections for the junior high school level of interest and ability. Numbers especially composed with a limited boy voice range are needed, with tenor parts ranging from *G* to *G* and bass parts not lower than *B-flat* second line, bass staff. It has been suggested that more SATB music should be used at this grade level. However, it is more advisable to have good SAB singing than to have mediocre SATB singing. The rule to follow is to fit the music to the voices rather than to fit the voices to the music.

A majority of music educators are of the opinion that junior high school choirs might participate in area festivals. Soloists and ensembles as well as the larger groups should benefit by this experience. It has been recommended to the National School Band, Orchestra and Vocal Associations that lists suitable for junior high schools, concert as well as festival, be included in the NSBOVA Manual.

The graduation from junior high school choir into senior high school choral groups is comparatively easy when one director has charge of the choral program in both the junior and the senior high schools. It becomes somewhat more complicated when the junior high school music program is under a different director than that of the senior high school program. Many directors have worked out a relationship which provides for the exchange of information between the two heads. Recommendations can be made by the junior high school director to the senior high school director, and, upon the information thus obtained, classification into the proper group is made possible.

III. SENIOR HIGH SCHOOL FIELD

We should strive to build a singing program on the secondary grade level so well rounded in the development of individual poise, character, and mental achievement that it will become a core subject in achieving better adjustment to the complexities of our modern life.

There is a greater responsibility in the future on the part of choral directors and vocal groups to help bring about a more sympathetic unity in international understanding through their contributions to community life, church choirs, community sings, rehabilitation programs, and similar services.

It is felt that choirs have not outlived their usefulness and that the bringing together of choirs in festivals to hear each other and to sing with many directors is a

stimulating and educational process vital to our singing programs. Music educators and school administrators agree that senior high school choirs should participate in inter-school festivals as the advantages greatly outweigh the seeming disadvantages.

The mixed choir is generally favored over a separate one for boys and another one for girls if only one choir is to be had in the senior high school. However, where possible, all three types of choirs should be maintained. If scheduling will permit, all three choirs as well as a "prep" or junior choir serving as a "feeder" for the senior organization should be offered.

The term a *cappella* has had some incorrect usage in recent years. Many are of the opinion that the sacred music field has been overworked to the exclusion of accompanied secular selections. It has often been expressed that while robes are proper attire for some types of programs, that sport or informal attire is much more appropriate for groups singing contemporary and semi-popular music.

Alumni choirs should be formed for community service and to afford continued singing after graduation. The initiative for this organization can well be taken by the high school choral director.

Organization

Basis for Membership in the A Cappella Choir. The procedure for testing voices extends all the way from a quick group test to a very detailed and specific individual test. In the latter instance, the voice should be tested for range, quality, pitch determination, and reading ability. Scales and arpeggios can be employed for the test together with intervals of unusual types. Some directors use the Seashore Test as a partial basis for selection. In many cases, a certain academic superiority is prerequisite to membership in the choir.

A detailed information card upon which may be recorded the progress of the individual singer is helpful. Such a card may include the following information:

Name.	Address.
Telephone Number.	Parents' Name.
Age.	Year in School.
Height.	
Previous Choral Experience.	
Voice Part (to be filled in by the teacher).	
Range (to be filled in by the teacher).	
Time and Place of Study Hall.	
Time and Place of Lunch Period.	
Free Time Before and After School.	
Former School Attended by the Singer.	
Choral Experience in the Former School.	
Previous Training in Voice and Instruments.	
Previous Vocal, Choral, and Instrumental Experience Outside of School.	

A personal record card of the type given above may be utilized with a second card on which appears information secured at the time of the tryout. Space should be provided for additional comment to record progress during the course of the choral training. For example:

Sight Reading.	Attitude.
Independence in Part Singing.	Interest in Solo Performance.
Musical Intelligence.	Public Appearance of the Singer.
Memory.	Special Aptitude in Allied Fields.
Character and Personality.	

Space may also be provided on this card for grades and achievement in other music courses.

Balance of Parts. "Because of the wide variation of volume and tone quality which is characteristic of the high school voice, the proportionate number of singers of each part in a chorus cannot be arbitrarily stated. The only criterion for balancing the voices in a high school choral group composed entirely of either girls or boys or mixed voices is that the weight of tone must be stronger in the lower parts. The size of the high school performing choral group should thus be determined by a balance with the voices available for the lower parts."—(Alice Doll Nelson.)

Student Officers. Much of the routine of choral work can be carried on with the assistance of the following student officers:

- (1) President—handles organizational problems outside those of a strictly musical aspect.
- (2) Vice President—assists the President or acts in his absence.
- (3) Secretary—takes care of the attendance records.
- (4) Treasurer—takes care of the collection of any fees.
- (5) Student Conductor—assists in some of the rehearsals, particularly in the warm-up rehearsals immediately preceding public appearances.
- (6) Part Leaders—organize rehearsals for the various sections and assist in the preparation of the music.
- (7) Librarians—responsible for the music.
- (8) Robe Committee—checks on the condition of the wardrobe.
- (9) Stage Committee—handles such problems as the stage setup, the arrangement of risers, etc.
- (10) Many organizations make use of a choir mothers' group which is of great assistance in carrying on choir activity.

Seating of the Group. Some directors seat the strongest voices in the center, working out to weaker voices at the ends. Others place the strongest singers in front and the weakest singers in back. In still other groups, stronger voices are seated in the rear of the group and weaker voices toward the front. Most directors, however, prefer to scatter the strongest singers throughout the group, feeling that in this way the learning process is speeded up through the assistance given to weaker singers by the stronger ones. It is felt that a better blend of voices is secured if singers of unlike ability and dissimilar voice quality are placed together.

Organization of the Rehearsal. The librarians have previously made up sets of music, consisting of the repertoire currently in rehearsal. As the students assemble for rehearsal, the librarians see that each student is provided with a set. The program of the music to be rehearsed for the particular day is on the blackboard when the students assemble. As the students gather, they place the numbers in the order in which they are to be rehearsed.

Some organizations provide a set of music for each student which may be checked out to him for individual study outside the rehearsal. Careful records should be kept regarding the checking out and checking in of such sets. Some organizations provide only a number of sets sufficient to accommodate the enrollment in the largest rehearsing organization. When groups are combined for public performances in units larger than the largest rehearsing unit, students should be expected to memorize numbers, thereby making it necessary to provide only a quantity of music sufficient for the largest group. Some organizations provide sets of music to be checked out at the beginning of every hour and checked in at the close of the hour.

Choral Literature

Some tendency has been observed to discard most of the so-called standard choral repertoire of our performing groups and to substitute material considered more particularly appropriate for the present. Much of this material is of little worth musically and has for its only asset a certain obvious appeal to the emotional sentiment. It should not be necessary to discard the standard repertoire if the former repertoire has been carefully chosen and well selected. Permanent values and lasting beauty are needed more than ever in unsettled times. However, new repertoire must be added which is particularly appropriate to the present situation. This new material should be carefully selected so that it may have not only the quality of

immediate appeal, but that it shall also have the quality of real musical worth and value. There can be a balance between standard basic masterpieces of all periods and the new, fresh material which is always being produced at any time and in any age.

Qualifications for Vocal Music. Music to be sung in the schools should have a range and tessitura comfortable and accessible to all sections of the chorus. The average untrained voice has a limited range in which it can be used safely with an acceptable quality. The singing of music designed for adults or for trained singers may do harm to the untrained voices because of the high tessitura, especially in the tenor section. The American Academy of Teachers of Singing has issued material entitled "Problems of Tessitura in Relation to Choral Music" which will be helpful to all teachers of voice.

In the classification of voices, the welfare of the individual should be placed above the desire for an ambitious performance or for balance of parts within the singing group. All voices should be re-examined or tested frequently, and the director should be willing to shift the individual to another section if such a change seems desirable from the standpoint of the student's vocal welfare.

Two- and three-part arrangements for female voices are more desirable, vocally, than four-part, because few real altos are found in the average high school. In many cases, good readers, who can negotiate the low notes, have been kept in the alto section to the detriment of their vocal development.

The madrigal, the Negro spiritual, the anthem, the folk song, as well as standard classic and contemporary selections, should be included in the choir repertoire. Judgment should be used in deciding the amount of each type to sing. This decision should be based upon the needs and the background of the group. In program planning, unless it is one with a special theme, it is well to include a variety of types and styles, even popular American if it is musically worthwhile and the text is acceptable.

Care of Library.* It is advocated that choral music be kept in octavo boxes filed in closets or cabinets. Music should be protected from dust and should be so filed that it is immediately accessible. Card index files should be kept in which the music is listed by title and by composer.

Function

Music should be employed to provide the child with that means of self-expression which every individual so keenly needs and which music can so effectively provide. Music provides an opportunity for social development in a manner possible for no other activity in the school. The shy, timid individual whom we call the introvert, can, through music, be brought out of himself and into contact with his group. The group participation possible in choral singing can give him the confidence and self-assurance necessary to make him an effective member of his social group. Such participation can give him poise, can develop within him the ability to conduct himself easily in public, and can make it possible for him to operate effectively as a member of society.

The person known as the extrovert can come to know through choral performance the joy which is possible in group activity; he can be made aware of the necessity of the individual to merge his own personality with that of the group; he can be taught the spirit of cooperation and the group-feeling. Opportunity for the development of individual leadership and initiative can be provided in a unique way in the choral organization, where the individual advances solely through recognition and development of his own individual powers and abilities. At the same time it can provide, in an equally unique fashion, a means whereby individual ability can be made to contribute to the achievement of the group as a whole. The so-called extroverted person can thus develop, through singing, into a person not only gifted in individual endeavor, but one effective as a social being and member of his social group.

*The reader is referred to Chapter XXIX, *Music Libraries: Recordings, Books, Scores.*

The choral group provides in a unique way a channel through which all of the streams of our culture can mingle. Through the mutual joy which all participants in singing can experience, there comes voluntarily and without compulsion a tolerance and a sympathy for other members of the group, an awareness of the pleasure which all men, of whatever race or creed, can experience in mutual enterprise. The choral group is one of the few organizations in a community where all economic groups within the community and all social classes meet on an equal footing. It is one of the very few places where members of a group are selected entirely on the basis of merit and without regard for economic standing or social prestige.

Music provides in rare measure that release from the strain and tension of daily life which is so necessary for all of us.

Technique

It is most unwise to abandon the development of technical skills for temporary considerations. Techniques and skills should be developed not as ends in themselves, but as the means whereby the individual may be able to acquaint himself with a wider range of literature than would be possible without these skills. At the same time this will enable him to perform this literature with artistry. Consequently, the development of techniques and skills should be maintained, adapted and changed in order to conform to the necessities of the time, but should never be abandoned or discarded.

Special Emphases. The following emphases are particularly to be noted at this time:

- (1) Singing should be carried on as an activity for pleasure and enjoyment.
- (2) Notation and sight reading should be developed as means for increased enjoyment. Ability in sight reading should be developed but not overemphasized to the point that it becomes an end in itself; but rather regarded as a tool.
- (3) While opportunity should be provided for all students for participation in choral experience, special choirs should be provided for the particularly gifted individuals. In each school there should be the type of group which makes available choral participation to any interested students whether they be particularly gifted or not. At the same time, groups should be developed which have for their aim the finished performance of fine literature. These groups will of necessity be composed of the more gifted individuals in the school.
- (4) Music experience in the school should be continued into the post-school life of the individual. There should be a definite link between the school music groups and those groups in the community which afford musical experience to the individual after he has completed high school.

Posture. Continuous attention should be given to posture as the fundamental basis of all singing. The singer must at all times maintain the body erect, with the head held high and with the shoulders quiet. The student should feel himself "tall."

Breath Support. The so-called "diaphragmatic-intercostal" method of breathing is advocated by many choral directors. The shoulders should be erect and quiet and should not rise and fall with the intake and the outgo of the breath. The diaphragm should be brought into play to avoid the tendency to "collapse" as the breath is exhaled.

Diction. Continuous attention should be given to proper pronunciation of words and to the consideration of the exact vowel sound to be employed. Consonants should be sung cleanly and crisply and vowels should be well-rounded and pure. Words should be accented properly: (a) as to syllabic accent within the word, and (b) as to meaning in the text.

Tone Production. If adequate choral performance is to be secured, the first attention should be given to the building of the individual voices. Thus a program of work in voice production is carried on by a majority of choral directors. The choral director should have a complete knowledge of the human voice and should know how to apply that knowledge expertly.

Sight Singing. It has been rather generally assumed that if singers do not know how to read at sight by the time they reach high school that ability cannot be developed during the period of the high school career. There has perhaps been too much of a tendency to accept this premise with the result that development of the ability to sight read has been neglected. Even without previous experience, high school pupils can at least learn the following essentials: (a) note values, (b) keys, (c) tempi marks, (d) dynamic signs.

Phrasing. One of the most common weaknesses of choir singing is found in the use of the phrase. Each phrase must have a rise and fall which is very closely related to the taking of a breath and the control of breathing. When the words and music phrases are in disagreement, the words should be given precedence.

The High School Tenor. Many directors are concerned unnecessarily over the small number of tenor voices available. Numerically, the tenor section should be the smallest in the chorus, owing to the fact that the color and timbre of that voice makes it capable of balancing a much larger number of voices in the other sections.

When it is necessary to strengthen that section, the following devices have been found effective:

(1) Using a few of the lower alto voices to reinforce the tenor section. It would be unwise to keep these altos singing tenor part continuously. The altos should be used only in those portions of the tenor part which lie within their range. They cannot be used justifiably when, in order to sing the notes, they are forced beyond the lower limits of their natural register. It is, however, quite possible to use them with good effect on passages which lie within their range, dropping them out on those notes which go too low. It is often possible to bring in two or three of the higher baritone voices on those passages which are too low for the altos to sing comfortably.

When altos are used, the same group of girls should not always be employed as the supporting voices. The device of using altos to reinforce the tenor should be rotated, i.e., a certain group of altos may well be used on a certain selection, and on other selections they should sing the alto part and another group of altos used as the reinforcing section.

(2) Giving particular attention to some of the higher baritone voices who are often possible tenors. Many high school boys who are called baritones are placed in that section simply because the technique necessary to secure the tones in the upper part of the range has never been developed with them. In many cases, they sing baritone simply because they can sing in the baritone range easily and without bothering with the problem of the application of vocal technique. Many high baritones can be developed into tenors through the application, by the director, of individual study and attention.

Group Solos. Group solos are employed (a) to improve individual singing technique and thus (b) to improve the technique of the group, (c) to provide the individual with the opportunity of self-expression through solo singing, (d) to develop the individual qualities of poise and assurance. Many directors include at least one group solo on each public program.

Repertoire. Programs should be planned in the spring for the following school season in order to (a) secure adequate balance of repertoire, (b) have planned ahead the music which is always necessary for special days and events, (c) to select music which will provide opportunity for the development of all points of technique.

A cappella material is still to be employed widely but not exclusively. Some accompanied material should be included in the singing experience of all groups. Extended works such as cantatas and oratorios are being employed to an increasing extent. It is suggested that extensive cuts of particularly difficult material may well be made in order to bring the work within the capability of the performing groups. Group soloists are used by some directors, and, by others, outside artists are employed for the solo parts.

Operas and operettas are still in great favor and are usually presented as all-school projects in which all departments of the school cooperate in the presentation.

Problems in School Choral Activities

Required Music. The matter of requirement ranges from no required courses in music to required courses continuing through the junior high school period. There does not seem to be any settled agreement on this point.

Assembly Singing. This is a matter for much consideration by present-day choral directors. It is felt that assembly singing should be encouraged, that wider attention should be given to this activity and that the general quality and character of assembly singing might well be raised at the present time.

Integration. The matter of integration of music with other subjects does not apparently meet with too much enthusiasm. The so-called topic-project-plan which has been widely accepted in recent years does not seem to be considered particularly effective by most music teachers. The principal criticism seems to be that the so-called topic-project makes a very superficial and scanty integration and does not make any real basic link.

A Cappella Singing. It is felt that a cappella groups should be maintained. A favorable balance should be struck between accompanied repertoire and that which is sung without accompaniment, and, while experience is to be provided with a cappella literature, it is felt that the singing experience of the individual should be not confined too exclusively to unaccompanied literature. While the singer should have experience with the great masterpieces of unaccompanied repertoire, he should at the same time have experience with some of the beautiful things in which the accompaniment is an important integral part of the composition.

Vocal Technique. Choral directors should be so trained that they are prepared to deal with the voice as a performing mechanism. A thorough knowledge of breath control, tone production, and diction are a prerequisite for any director of choral activities. Particular attention should be given to the problem of the boy voice.

General. The general musical education of choral directors should be broadened considerably. There should be a wider knowledge of choral literature and technique and a more thorough grounding in harmony, ear training, and theory together with a more widely developed knowledge of the problems of voice production.

Gratitude is expressed to the publishers for the many beautifully arranged and edited songs which are continually coming forth to stimulate our groups to new peaks of interest and perfection at all levels.

A Conference Survey

Prior to the Cleveland meeting of the Music Educators National Conference in April 1946, Frederic Fay Swift, president of the National School Vocal Association, conducted a questionnaire survey dealing with many aspects of the choir activity. His purpose was to find areas where there was agreement so that discussion time at

the scheduled meetings might be spent on points where disagreement or variance in practice was evident. The following is a simple statement of the questions and the resultant tabulation of replies. This survey data merits careful study and analysis.

ELEMENTARY SCHOOL CHOIRS

- (1) Is there a need for a selected group of students to function as a choir in our grade schools? Yes—95%. No—5%.
- (2) Is there sufficient suitable material available for such groups? Yes—50%. No—50%.
- (3) Shall we have music especially written for grade school choirs or shall we use simple numbers composed for adults? Music especially written—75%. Both—25%.
- (4) Should this group be selective, elective, or both? Selective—30%. Elective—5%. Both—35%. No reply—30%.
- (5) Shall elementary school choirs participate in competition-festivals? Yes—63%. No—37%. The various comments made indicate conclusively that the terms need definition.
- (6) Should the elementary school choir be a show group to be used for program purposes, or should it be a study group conducted to allow an enriched curriculum of music for those who qualify for it? Show group—5%. Study group—28%. Combination—64%.

JUNIOR HIGH SCHOOL CHOIRS

- (1) Is there a need for junior high school choirs? Yes—92%. No—8%.
- (2) Are there suitable materials available for junior high school choirs? Yes—28%. No—72%.
- (3) Should the junior high school choir be composed of girls, boys, or mixed? There was no agreement of opinion; the inference seemed to be that in some schools and in some classes mixed groups are desirable, while in others the boys and girls should be taught separately.
- (4) Should we have Voice Training classes in the junior high school? Yes—36%. No—64%.
- (5) Is there a place for the junior high school choir in the state and national competition-festival? Yes—68%. No—32%.
- (6) Should we include competition-festival events for solos and ensembles from the junior high school? Yes—60%. No—40%.
- (7) Should the NSVA provide lists of suitable choral materials for junior high school students in the School Music Competition-Festivals Manual? Yes—96%. No—4%.

SENIOR HIGH SCHOOL CHOIRS

- (1) Should the senior high school choir be elective, selective, or both? Elective—10%. Selective—35%. Both—55%.
- (2) How best can the senior high school choir be scheduled in the school curriculum? Activity? Subject? Combination? Activity—15%. Subject—70%. Combination—15%.
- (3) If Choir is a subject, should we give examinations and grades? Yes—85%. No—15%.
- (4) Does the competition and/or festival program improve the standard of performance of your choir? Yes—100%.
- (5) Are voice classes recommended? Yes—100%.
- (6) Do you favor an alumni choir? Yes—92%. No—8%.
- (7) Do you encourage your choir members to sing in church choirs? Yes—88%. No—12%. Some provisions were expressed, such as: "If the training is worth while."

A few additional questions used in the questionnaire asked for comments rather than a direct answer. These comments were used as a basis for discussion.

Bibliography

- Cain, Noble. *Choral Music and Its Practice*. New York: M. Witmark & Sons, 1932.
 Carroll, Walter. *The Training of Children's Voices*. New York: Foreyth, 1932.
 Dawson, John J. *The Voice of the Boy*. New York: A. S. Barnes Co., 1919.
 Earhart, Will. *Choral Technique*. New York: M. Witmark & Sons, 1931.
 Johnson, Claude E. *Training of Boys' Voices*. Philadelphia: Oliver Ditson Co., 1935.
 Montani, Nicola A. *Essentials in Sight Singing*. Boston: C. C. Birchard & Co., 1935.
 Smallman, John, and Wilcox, Ernest. *The Art of A Cappella Singing*. Philadelphia: Oliver Ditson Co., 1933.
 Waters, Crystal. *Song, the Substance of Vocal Study*. New York: G. Schirmer, Inc., 1930.

ORGANIZATION, FUNCTION AND TECHNIQUE OF VOICE TRAINING CLASSES

THE FUNDAMENTAL PURPOSES of voice training classes are (a) to present correct use of the singing and speaking voice, with a progressive study of good song literature and its intelligent interpretation, (b) to lay the groundwork for an appreciative concept of the art of singing and of fine repertoire, from the standpoint of the listener as well as the performer, (c) to provide further training and individual help for the more talented student who may become a professional singer and teacher.

Wherever small ensemble singing is successful, its values are easily recognized. The school and school community enjoy delightful entertainment in which they feel real pride. The larger choral organizations benefit by increased musical power because of improved note reading, more critical hearing and a better understanding of the ensemble quality desired in all choral work. The individual who has participated as a member of the small group profits most of all. Beyond the personal satisfaction in musical achievement, which depended in part upon his own contribution, he realizes, perhaps more clearly than through any other socializing experience, the reward for investing his best sustained effort and talents with those of others, a reward far more satisfying than he could achieve by himself. This is a lesson much needed in our democracy.

These values depend upon the quality of the experience. They are greatest when the vehicle used and the level of performance reached are genuinely musical and when the whole effort by the group is characterized by a oneness of spirit.

Fundamental Training of the Voice

It has been recommended that basic or fundamental training of the voice be started at an early age by means of such methods or devices as are suitable to the experience and age of the class or group. Teachers should be aware that the instrument of voice is an organ of the human body and that its complete functioning is governed by natural laws. An alertness to good voice use, in accordance with these laws, can be acquired in the early years and they will carry through as the individual grows and matures.

First in importance among fundamentals of voice training is balance in the posture of the body, through which the coordination of the body in the act of phonation is more easily acquired. An experiment in such basic training is being carried on in the schools of Rochester, New York, in classes from the third to the eighth grades. Although still in the experimental stage, the results indicate clearly the value and practicability of basic training in the early years.

Proper use of the voice is of vital importance to each individual—in the development of personality, to health, to self-expression, and as a normalizing outlet for emotion. Many voice problems, including stammering, would be avoided if voice education were started at an early age. The responsibility for fundamental voice education eventually must be placed on the teachers in the schools, not just the music supervisors, but also the grade teachers. They need to acquire in themselves an awareness of good voice use and a knowledge of fundamentals. This can be accomplished in time if teacher-training institutions will emphasize the need for such training, especially as regards voice use in speech.

Voice teachers are urged *not* to attempt voice class instruction unless they are adequately trained in voice work. The following suggestions are offered for the benefit of teachers who have such a background, but lack experience in class instruction.

GENERAL SUGGESTIONS

Many young teachers are called upon for work with singing groups who lack experience in vocal techniques. In order to eliminate the vagueness in instruction now common to much vocal teaching it is essential that all directors of choral ensembles have ability to diagnose quickly and accurately the cause of any major fault which may be present, and to offer in simple, direct language the means of a remedy.

It is possible for the average young teacher to accomplish much if he learns to think of all vocal faults as related to one or more of the three phases of the singing acts, as (a) management of the breathing, (b) management of the resonating system, and (c) management of the articulation system. Clinics and workshops should be held under expert direction so that all teachers may become familiar with these basic factors.

There are generally accepted standards of good performance with which the inexperienced teacher should become acquainted as soon as possible. This may be approximated through listening to records of great artists and ensembles, hearing the best radio programs, concert attendance and participation in the music festivals and clinics of the region.

Organization of a New Voice Training Class. As a new offering in the high school program, it should be listed in the curriculum under its accepted name, "Voice Training." The content of the course should be described and students invited to enroll. The general practice seems to encourage the acceptance of any pupil who can carry a tune. Some teachers select only the best natural singers but the majority of a recent discussion group felt this to be a grave mistake. Many fine voices have developed from seemingly unpromising material. Some teachers recommend personal propaganda among students, as well as solo singing at assemblies, as early as possible in order to popularize the new offering. As soon as students understand the possibilities of the voice training class, they elect it in increasing numbers.

Size of Class. Many teachers regard fifteen to twenty students as an ideal number. Others accept thirty in the class, which is the usual number for other high school subjects. Reasons given for the latter are:

- (1) More acceptable to principals and superintendents.
- (2) Experience in several large cities supports the contention that thirty are not too many.
- (3) Fifteen students in a first-year class may drop appreciably for the second year and such small classes are too expensive. As a three-year sequence is regarded by most teachers as desirable, it is necessary to have large beginning classes so that the second- and third-year groups may remain sufficiently large.

The practice of having classes of four students and giving each student one quarter of the lesson time is not generally endorsed. This is really a private-lesson plan with auditors and nullifies the larger project which is the voice training class.

It has been pointed out, however, that a vocal teacher can legitimately defend small classes in voice by citing his large choral groups as heavier in enrollment than other subject classes and striking an average enrollment for choruses and voice classes. Most principals will accept this as it is difficult to refute.

Number of Weekly Recitations. Some schools accept Voice Training on the same basis as any other regular elective subject and schedule it daily. Other schools regard two or three recitations per week as easier to schedule in this era of heavy high school loads. They mesh them with other part-time subjects such as health education or gymnasium. However, the daily recitation is more popular with students, has greater prestige and the results are superior.

So-called *prepared* subjects call for homework on assigned items and carry full credit toward graduation. Unprepared subjects usually carry half credit. Both ways of conducting voice classes are in use throughout the country. For prepared credit, teachers should check carefully to assure themselves that home practice is not being neglected. Cards signed by parents, guaranteeing practice at home daily, are used in many schools while others find the honor system very successful.

Segregation. Some schools prefer to have the girls and boys in separate classes due to differences in vocal problems and suitable material. Some have the girls and boys working separately but in the same class. However, the majority of schools make no sex differentiation for the following reasons: (a) Mixed classes are more popular with the students. (b) Fundamentals are common to all voices; i.e., breath activity, diction, elementary songs. Medium keys may be used to accommodate all voices as the classification of individual voices is not of major importance in the first year of voice training.

Length of Class Period. The length of the class period for voice training must conform to the schedule of the individual school. However, an hour period is not considered too long. Most voice training classes are held during school time although some teachers still find it necessary to meet groups after school or at odd times. It is generally agreed that all music educators should strive for in-school time. However, if the subject is new in the school's offerings, the teacher should diplomatically accept whatever hours are available but at the same time work toward classes in school time, comparable with other subjects, as soon as feasible.

Screening Tests. Some schools use the Seashore Test of Musical Talent in the selection of those who are permitted to enroll in voice training classes. Teachers administer these tests in the majority of cities where they are in use. Some few systems employ music psychologists who administer the tests to all children beginning with about the fifth grade. The test scores are entered on the student's cumulative record cards and are thus available to the high school teacher for each new entrant.

There has been considerable discussion about the desirability and usefulness of the Seashore Test for voice class screening purposes. One teachers' college music department recommends the use of the tests for pitch, rhythm, loudness and tonal memory only. It was generally agreed that the Seashore scores or the Kwalwasser-Dykema scores would be informative to the teacher.

Voice Drill for Choirs. Drill in the fundamentals of singing, especially the breath-activity, is considered highly desirable for all high school choirs or small choral groups for the following reasons.

- (1) Much choral material now in use is definitely too difficult for untrained voices to sing, in range, tessitura and volume.

- (2) Since these works seem to be definitely a part of the high school program, singers must be given training in correct breathing in order to free the throats and support the tonal effort. Without this training, young voices will surely be harmed.

- (3) The achievement of effects in phrasing, dynamics and expression are beyond the ability of untrained voices.

Therefore, it is suggested that at least a small part of all glee club or choir periods should be spent on these fundamentals. The drill should follow the voice class procedure and should never be omitted. The carry-over from vocal exercises to actual singing should be accepted by the teacher as his stern responsibility.

Teaching Materials. There is unanimous agreement on the value of suitable and superior song material as the basis of successful voice class work. Emphasis should be placed upon material which utilizes a singing legato style, and overly sentimental songs should be avoided. The occasional use of duets and trios is extremely valuable

in maintaining interest. Collections of songs are advisable but they should be supplemented with individual songs. Song collections, if they are to be useful, should be published in both low and high keys. There seems to be a real need for songs or collections of songs suitable for use in boys' schools.

The teacher should have several voice class method texts and add his own plans and written material to serve as a basis for lesson progression. This is especially recommended in beginning work. There is a wealth of the \$1.00 and \$2.50 editions in the catalogs of all representative music publishers.

The more complete the library, the better—music, scores, librettos, magazines, pictorial material—anything that will enrich the musical and vocal experience. Furthermore, it is advisable that the teacher have mimeographed or typewritten lists of repertoire recommended for each type of voice, or graded according to difficulty. Some use many lists such as ballads, light opera songs, sacred songs, classic, romantic, modern, oratorio arias for each voice, oratorio duets and ensembles, operatic arias for each voice, operatic duets, operatic ensembles including operatic trios, quartets, quintets, and sextets.

Guided supervision in the choice of song repertoire by the student is to be advised rather than slavish dependence upon the teacher's choice, unless the work is based upon private lessons where more individual supervision can be given.

Most teachers will use discretion in presenting foreign diction to students, and should not do so unless equipped to correct mistakes in pronunciation and to make the meaning of the words clear. On the college level many students can translate songs if handed a dictionary, and, after they stress and understand the nouns and verbs, the interpretation of the foreign songs is lifted above the level of meaningless syllable work. A good pedagogue will always insist that the English diction of his students be meticulous before he allows them to go into intricate and difficult operatic literature.

If possible, each teacher should have, or have access to, a good phonograph or radio-phonograph, plenty of fine records including foreign diction records, a recording machine to show the student his progress or glaring faults, bulletin board for musical events, mirror, metronome for checking tempo, pictorial material or replicas of chest and larynx, dictionaries and reference material, song library and a good piano which is tuned regularly.

Printed or mimeographed material should be furnished the student in the more advanced secondary levels. Exercise sheets, bibliographies of vocal books with references on specific topics, lesson progression material, pronunciation hints for foreign language diction, choral lists, and names and addresses of large music publishing houses are very helpful and can be compiled by those specializing in the teaching field.

There is no set rule for program building but it is perhaps preferable to use the chronological method—classic, romantic, and modern. A program may be unified by topic headings, such as folk songs, spirituals, martial songs, songs of faith, excerpts from opera, etc. An indiscriminate use of mixed types of music should be avoided in good program building.

Voice Training Classes at Teacher-Training Institutions

The need for more voice instruction for all music students is imperative, but instruction in how to teach voice in classes is not generally available in teacher-training institutions. However, students in a voice class do acquire some knowledge of teaching procedures from their own training in such classes.

It is generally recommended that teacher-training schools should provide more voice class instruction (a) to teach voice, and (b) to teach students to teach voice classes so that when they are teachers they may teach voice class work more effectively. The present supply of trained teachers of voice for even fundamental tech-

niques is far from adequate. Good diction as a daily habit, the ability to sing alone or in choirs without injury to the vocal organs, the opening of the entire field of singing as a pleasurable experience, the encouragement of singing as a truly valuable expression of emotion all depend upon good teaching at the post-adolescent period of the individual.

It seems that most voice class teachers *build their own methods*. This they are forced to do, evidently, for lack of organized courses in colleges. This is not entirely a happy situation, for while the trial-and-error method will develop a good teacher in time, the time is too long and too many mistakes will be made. These mistakes in voice training are serious.

The techniques or teaching methods of genuine voice training in classes are quite different from accepted private voice lesson procedures. A graded progressive course, built on fundamentals, proceeding from "first things first," should be the groundwork of every group voice teacher. It should be as sound pedagogically as texts in other areas and subject to frequent revision in the light of new experiences.

All vocal teachers should be able to play accompaniments of simple and moderate difficulty. For public programs and very difficult accompaniments it is advisable to have the services of a good student or a professional accompanist. This piano playing ability must be acquired before the prospective teacher is graduated from the teacher-training school.

The Commanding Place of Diction in Singing

This division of the subject of voice training is becoming more and more important in the light of the development of the study of phonetics and the establishment of the International Phonetic Alphabet. Every individual in a voice class needs some corrective aid in diction. These unavoidable problems may be classified into three groups.

(1) *Poor*: The physically inhibited sufferer of chronic colds, possible malformation of the speech mechanism and atrocious speech habits.

(2) *Average*: Somewhat better than group one but with similar speech habits.

(3) *Good*: Healthy throat, musically talented and possessing fairly good speech habits.

All these types show positive indication of vocal interference, such as physical restraint in the throat, carelessness in the processes of articulation and ineffectual enunciation of the primary vowel sounds.

Physical interference and restraint produce vocal qualities commonly known to teachers as throaty tone, tight tone, breathy tone, and nasal tone.

(1) *The throaty tone* is caused by restrained muscular action of the throat, generally the result of imperfect enunciation and cramped initiation of the language forms.

(2) *The tight tone* is caused by inadequate use of any part of the speech mechanism.

(3) *The breathy tone* is caused by devitalization of the muscles that govern speech pattern.

(4) *The nasal tone* is caused by tightening the pharyngeal area, thereby giving vowel sounds a nasal twang.

Obviously these vocal faults are caused by muscular maladjustment. These subnormal muscular conditions need immediate attention and improvement. Techniques used should deal with free initiation of vowel sounds and better enunciation. A facile articulation of consonants must be established. A fluent flow of consonant-and-vowel combinations are necessary to show an awareness of the beauty of the language.

Too frequently the correction of vowel faults is attempted by applying specific remedial measures directed to the improvement of tone quality, which results in increased physical restraint and self-consciousness. The student is instructed:

- (1) To sing his tones forward because they seem to be back in the mouth.
- (2) To sing a bright tone because the tone is too dark.
- (3) To sing in his head because the tone is in the mouth.
- (4) To drop his jaw as low as possible in order to give the tone free emission.

The purpose of all these instructions is to change the tone from a faulty character to a better one.

Many teachers use the above-described techniques, while others, and their number is growing, feel that this basis is inept and shortsighted. They feel that the proper approach is through correct speech habits, which will eliminate these faults by turning the student's attention to the correct production of language sounds. Edmund J. Meyer said, "Correct vowel formation compels accurate throat adjustment; proper throat adjustment always means perfect freedom of the voice."

"Singing Your Way to Better Speech"

The following is a digest of a talk given by Gertrude Walsh of Hunter College, New York, which was given at the 1946 meeting of the Music Educators National Conference in Cleveland.

"It is a vision now but we hope a vision which will be a vital reality that in the not too far distant future speech and singing will be taught by the same department in high schools and colleges. We should work out our basic fundamentals together. The voice teacher needs the techniques of the speech teacher. All great singing artists realize the value of speech patterns in singing. Their songs must be songs with words. Audiences are baffled and disappointed when they must listen to an entire evening's program without understanding a word. A singer ought to feel the same responsibility to an audience as does a speaker. No one would listen to speeches they could not understand evening after evening through an entire course of speeches.

"The speaker has the responsibility of projecting his message by intelligent and intelligible language sounds. The singer has precisely the same responsibility with the further complication of the melody pattern. How much more deeply would our concert audiences be moved if they were able to understand every word that the singers used.

"The speech student and the singing student have one common hurdle at the beginning of their study. It is the difficulty of thinking of language sounds as more than articulation and pronunciation. When they come to realize that a definite pattern can be used when they manipulate the muscles that improve the resonance of the speaking voice, an entirely new picture presents itself, because it is only in the mouth and pharynx that we can manipulate the speech muscles.

"The most intelligent approach toward acquiring perfection of sound patterns is the scientific one. There is nothing that gives us such an exact picture of what we are doing as the study of the International Phonetic Alphabet. It is the most efficient method for training the ear and for recognizing the organic placement of sound. Spelling in no way indicates how words should be pronounced. The singing language has forty sounds and only twenty-six letters to represent them. Phonetics is not a language but an exact science for the study of its sounds. Consider these words: shoe, lieu, through, who, too, knew, sue, beauty, euchre—all spelled differently and sounding alike. Consider: through, though, thought, rough, thorough—all spelled alike and sounding differently. Consider the *s* in ship, lamps, chairs—all different. Consider the *y* in city and Sunday. Have these considerations any value to the singer?

"Only when the ear is trained to hear forty sounds in the language, to recognize the different values, to hear the exact sound and recognize its exact position, may we be sure of what we are doing.

"Vocal teachers often advise students to 'open the throat,' to 'place the tone in front,' to 'energize the front of face,' to 'place in the head.' The result of all this is likely to be physical strain from effort, such as: pressure, pushing, placing. Such directions do not give the pupil an accurate notion of how the vowel is made. The science of phonetics does give exact directions for various manipulations in affecting the chambers for vowels and approximations for consonants. So exact are these directions that, if pupils use the smiling position for *oo* instead of rounded lips, the resultant tone is flat. If the front of the tongue is too low, you hear 'lat' for *let*. If the back of the tongue is low instead of the tongue remaining neutral, you hear 'lahve' for *love*. These distortions make it very evident that the singer is straining to open his throat at the expense of losing the vowel values. The IPA classifies consonants as to where and how they are made, such as: voiced, voiceless, continuant, and stop-plosives. Vowels are classified and each gradation of sound is the result of different formations. This awareness of the movement of the organ of articulation gives the pupil a more accurate measuring rod for judging and listening to what he is singing. The correct position of the tongue and lips will remove the strain that may be present with the physical attempt to 'open the throat.'

"The nine unvoiced consonants are always a stumbling block to the singer or the speaker. Understanding of these consonants will help to avoid breathy tones. The student should emphasize them just enough, in order to carry over to vowels or voiced consonants. This knowledge and coordination take hours of practice over a long period of time, but the pupil has a truer gauge for ear training. A vowel pattern will not be distorted in order to keep the throat open. Basic tone will become enlarged and intensified when it finds its own correct physical pattern. The consciousness of easily rounding and smiling lips will ease the strain at the throat.

"In America we are exposed to many dialects, of which the untrained ear may be practically unaware. In New York we hear 'dak in pak' for *dark in park*. We hear 'thoity, goil, ersters, erl.' We hear 'hend' for *hand*, 'men' for *man*. We hear such dentalizations as 'hunter, letter, butter.' By the infiltration of foreign accent, we hear 'deze,' 'doze,' and 'dis,' and even worse; 'The kingg is singging a songg' and 'I live on Longg Island.' The Westerner accuses the Easterner of tacking on an extra *r*, as in 'lawr' for *law*. The Westerner almost burrs his *r*'s. The slurred *t* is so common that few notice it. We say 'thahght' for *thought*, 'bahght' for *bought*, 'ketch' for *catch*, 'git' for *get* much more often than we realize. Dialect correction is a 'must' for a voice teacher.

"The understanding and recognition of these things, which is the problem of the speech teacher, must also be the problem of the teacher of singing. Thus will our work be so coordinated that neither of us will be working in a limited area. Rather, we will be able to bring to the pupil richer techniques to help further in classifying and illuminating his problems. Like the actor who learns correct sounds of language, the singer, too, must be aware not only of the sounds but of the patterns. As the speaker must understand that good speech can readily go into song, so the singer must know that his song can easily go into good speech. Such speaking and singing will result in clear, resonant tone and effective and understandable articulation. It will be art concealing art in its truest sense with no appearance of strain or exposure of technique."

Bibliography

- Clippinger, David A. *Collective Voice Training*. Chicago: S. F. Fearis, 1932.
Granville, B. *Voco-Study Plan*. Chicago: Gamble Hinged Music Co., 1930.
Haywood, Fred H. *Universal Song*. New York: G. Schirmer, Inc., 1917.
Pierce, Anne, and Liebling, Estelle. *Class Lessons in Singing*. New York: Silver Burdett Co., 1937.
Pitts, Carol. *Pitts Voice Class Method*. Chicago: Neil A. Kjos Music Co., 1936.
Prochowsky, Frank. *The Way to Sing*. Boston: C. C. Birchard & Co., 1923.
Whittaker, W. G. *Class Singing*. New York: Carl Fischer, Inc., 1925.

CHAPTER XIX

ORGANIZATION, FUNCTION AND TECHNIQUE OF VOCAL SMALL ENSEMBLES

IN THE "Ever-Widening Horizons of Music Education" the vocal small ensemble has an ever-increasing role to play. An outstanding and active program of vocal small ensemble music activity within the school is reflected throughout the entire school and community. Successful and satisfying results in this field serve to stimulate interest in, and desire for music which carries over effectively into the home, church, civic organizations, and the community as a whole.

Organization. Small ensemble organizations should begin early in the elementary grades and should continue beyond the years of formal schooling. The following suggestions deal with the organization of many and varied types of ensembles rather than just the superior ensemble with excellent performance as the main goal.

- (1) The ensemble work should be elective and selective.
- (2) Entrance voice tests for all applicants with frequent testing thereafter.
- (3) Special tryouts individually and in combination with others.
- (4) Selection of member made on the basis of quality of voice, musical qualifications, personal qualifications, keen observation of student interests and attitudes, plus needs of the pupils, the music department and the school.
- (5) Selection of member made by director and by the students themselves. The larger vocal groups should assist in organizing and selecting the smaller ensembles. By listening to voices that blend, selecting types of voices that go well together, and kinds of music that could be appropriately used by the different combinations for various occasions and situations, much valuable discrimination and appreciation will result and great interest in the activity will develop.
- (6) Once the interest has been aroused, the experienced students may organize groups among their friends, in their foreign-language classes, or in other class activities, school clubs and organizations. These steps should lead later to the formation of such groups in the homes and in the community.
- (7) Student leaders should be trained to take over much of the responsibility concerning rehearsal planning, rehearsal technique, performance, and other details with the instructor acting as expert guide or sponsor.
- (8) Rehearsal suggestions:
 - (a) Rehearsal time should be planned in school hours, if possible; if not, definite and regular rehearsal periods should be arranged, with the participants helping to make the decisions and taking definite responsibility in the matter of attendance.
 - (b) A more flexible schedule of rehearsals and performances can be devised than would be possible with larger and more unwieldy groups.
 - (c) Carefully planned rehearsals are not too long, but very brisk and stimulating.
 - (d) Rehearsals for the members of small ensembles often means to them an easy get-together; there should be as many rehearsals as the ensemble enjoys. Enjoyment and good work go hand in hand.
- (9) Performances should be planned for in-school and out-of-school. Frequent and worthwhile appearances help to make the activity vital and permanent. Planning a special program which will initiate the formation of various types of small ensembles can be an excellent way to stimulate the interest in the vocal ensemble.
- (10) The advantages of the activity from an educational and musical point of view should be understood by the student.

(11) Desirable groups may be heard on the radio and by means of recordings. Talk and study about madrigal groups such as the English Singers will make students alert as to the possibilities of organizing such groups themselves and various types of ensembles might be formed—the male quartet, the girls' trio, the double quartet, the madrigalians, the bel canto singers, etc.

(12) In a small system, or a system where music activities have been very limited in the lower grades, find those students who want to sing in a small group, and make it largely a social appeal for the leisure hour. Before long it becomes a vital experience and may serve to stimulate and promote other music activities.

Personal outcomes. Participation in the vocal small ensemble program should result in recognizable and permanent values to the individual, such as:

(1) Provides opportunity for more specialized and individualized training than is possible in larger groups.

(2) Affords additional opportunities for talented students to develop to the limit of their capacities.

(3) Provides opportunity to discover talent and foster it; makes possible creative work where ability warrants it.

(4) Develops ability to sing with proper techniques and artistry as an individual and at the same time provides experience and training in the art of making music with others.

(5) Realization of personal satisfaction and enjoyment in musical achievement as a result of his own contribution.

(6) Opportunity to study a different type of music, thus broadening the appreciation, the music vocabulary, and the vocal repertoire.

(7) Affords pleasure and satisfaction in singing with others in small groups (selected or otherwise) and develops a vital and worthwhile leisure activity.

(8) Provides a medium for keener awareness of personal responsibility and leadership; demands discipline, sacrifice, self-effacement, and devotion toward the attainment of a high ideal.

(9) Provides a situation in which the individual must learn to work with others in a very closely knit, intimate association which should result in good sportsmanship and teamwork.

(10) Opportunity to serve others and to give one's talents, as well as to receive instruction and learning.

Values. Advantages and educational values accruing to the larger vocal organizations as a result of the vocal small ensemble activity:

(1) Increased musical power and efficiency because of improved reading and musicianship among its members.

(2) Greater discrimination and appreciation from wider knowledge in the field of vocal literature.

(3) Heightened interest in building vocal repertoire.

(4) More critical and sympathetic listening.

(5) Good, wholesome competition within the larger groups.

(6) Better understanding of good ensemble singing necessary in all choral work.

Ways Small Vocal Ensembles may serve the school.

(1) As inspiration and entertainment for the remainder of the student body.

(2) As illustration of educational projects for music literature and appreciation classes.

(3) In connection with other departments such as foreign languages, English literature, history, geography, etc.

(4) As an organization always ready to represent the school.

(5) In increasing the output of the music department it makes possible more interesting program building.

It is assumed that the teacher has the proper background and preparation to

successfully carry on this specialized vocal work. Material must be carefully and painstakingly selected to suit the situation and need of the group. Many excellent sources of material and vocal procedures are available and will assist if the teacher's general music background is sufficiently adequate.

In these days of stress and strain, crowded programs and complicated home lives, we, as music educators, must see to it that the horizons of music education are kept "ever-widening" by spreading opportunities for all the students in the great art of music and yet, we must be vigilant in maintaining the fine attainments and high types of appreciations and performances that have always been our aim. It is believed that small vocal ensembles can accomplish this.

A Questionnaire Study

A questionnaire was sent to all the members of the North Central Committee (1945) on Small Vocal Ensembles. The data shows the *status quo* of the vocal ensemble activity in this area. It was noted that in the high schools which had organized small vocal ensembles, eighty per cent were composed of girls, while fifty per cent reported vocal ensembles for boys. Sixty-four per cent of these schools had ensembles for mixed voices but only fourteen per cent offered voice classes.

Material for Beginning Ensembles

Because the material used with beginning vocal ensembles is considered so important, the 1945 committee working in this area compiled the following list to indicate the type of composition which has been found to be interesting and also as an index to the approximate difficulty of the music to be used.

RECOMMENDED SELECTIONS FOR BEGINNING BOYS' ENSEMBLE—TTBB

Swanee.....	Gershwin.....	Harms
Duns.....	McGill.....	Rosen & Hawkes
All in the April Evening.....	Robertson.....	G. Schirmer
Good News.....	Curtis.....	G. Schirmer
Beautiful Saviour.....	Arr. by Riegger.....	Flammer
Passing By.....	Purcell-Fitcher.....	C. C. Birehard
Winter Song.....	Bullard.....	Ditson
Who Did.....	Smith.....	G. Schirmer
The Inn of the Dove.....	Arr. by Treharne.....	Huntzinger
I Got Plenty O' Nuttin.....	Gershwin.....	

RECOMMENDED SELECTIONS FOR BEGINNING GIRLS' ENSEMBLE—SSA

In the Little Red Schoolhouse.....	Wilson & Brennan.....	Marks
Prayer Perfect.....	Stenson.....	Fox
Three Little Maids.....	Elliott.....	Hoffman
Twilight.....	Cook.....	Kjus
In My Garden.....	Fiske.....	G. Schirmer
Alleluia.....	Mozart.....	C. Fischer
Gay Fiesta.....	Tejada.....	Flammer
A Dream Boat Passes By.....	Leniars.....	Ditson
Will O' the Wisp.....	Spross.....	Church
Lift Thine Eyes.....	Mendelssohn.....	G. Schirmer
The Star.....	Rogers.....	G. Schirmer
My Johann.....	Grieg.....	G. Schirmer
Smoke Gets in Your Eyes.....	Kern.....	Harms
Say it With Music.....	Berlin.....	Berlin
Dream Song.....	Stringham.....	Witmark
The Pipe of Love.....	Carew.....	Chappell
Brown Bird Singing.....	Wood.....	Chappell
When Children Play.....	Fenner.....	Shattinger
Prayer.....	Gulon.....	G. Schirmer
Turn, My Busy Wheel.....	Gluck.....	Oxford

RECOMMENDED SELECTIONS FOR BEGINNING MIXED ENSEMBLE—SATB

Cleirinella.....	Italian-Krone.....	Witmark
Prayer from Haniel & Gretel.....	Humperdinck.....	Flammer
Ave Verum.....	Mozart.....	Wood
On Song's Bright Pinions.....	Mendelssohn.....	Ditson
Beautiful Dreamer.....	Foster-Riegger.....	Flammer
Make Believe.....	Kern.....	Harms
One Kiss.....	Romberg.....	Harms

RECOMMENDED SELECTIONS FOR BEGINNING MIXED ENSEMBLE OR MADRIGAL GROUP

Jesus, Rest Your Head.....	Arr. by Niles.....	G. Schirmer
My God and I.....	Sergel.....	Kama Co.
O Eyes of My Beloved.....	DiLasso.....	E. C. Schirmer
Fatapan.....	Traditional.....	J. Fischer, C. Fischer
Matona, Lovely Maiden.....	Lassus.....	G. Schirmer
Night So Dark and Hour So Late.....	Wihtol.....	Kama
The Night Has a Thousand Eyes.....	Cain.....	Flammer
Phyllis.....	Brahms-Krone.....	M. Witmark
Songs of the Islands.....	King.....	Marks
Jesus Walked This Lonesome Valley.....	White Spiritual—Dawson.....	Gamble

Part 3. Related Courses and Activities

CHAPTER XX

MUSIC THEORY, COMPOSING, AND ARRANGING

Music Theory

THERE are two classes of persons who give attention to music theory study: those for whom music has a general and cultural interest, and those for whom music has a professional interest.

The Cultural-Interest Viewpoint. Those interested in the cultural-interest viewpoint justify the study of music theory on the following grounds:

(1) The study of theory assists in making it possible to hear more completely all details of the tonal complex that characterizes our music. The listener trained in theory is more aware of the details of rhythm, melodic line, harmonic content and musical structure than the non-trained listener. Hence his reaction to music can be fuller and more complete.

(2) The study of theory brings about a realization of how music is created. The student comes to see that music does not spring into full-fledged existence by the operation of some mystical inspiration. Rather, a great composition is the result of the patient toil of a skilled craftsman. From this realization springs a new respect for the composer. A knowledge of how the composer utilizes and manipulates musical resources to produce a master work from a very small inspiration gives rise to a feeling of awe that so much can be created from so little.

Theory study thus enlarges the student's concept of music and extends the range of his reactions. His enjoyment of music is thus greater than that of the untrained listener.

The Professional-Interest Viewpoint. The professional viewpoint is held by teachers of students preparing for work as music instructors in the public schools. The general cultural values were considered to be of equal or even greater value by this group. It was suggested that the study of theory has additional values for these students because they will be actively engaged in the production of music both in individual performance and through school groups.

Additional Values for Music Students. Many additional values of the study of music theory are to be had by music students.

(1) The study of theory assists in score reading. The score reader well versed in music theory can hear the score internally better than the non-trained reader. Since his inner image of the tonal complex is fuller and more accurate, he will demand more from his performing groups. The study of theory thus sharpens the ear of the prospective conductor.

(2) A knowledge of the functions of tones, resulting from a study of theory, influences the performer's rendition and leads to more effective performance. For example, middle *C* as the third of an *A-minor* chord performs a different function from the same pitch as the leading tone in the key of *Db major*. With an awareness of this functional difference, the singer or performer on an instrument where pitch can be varied will alter his rendition of the pitch to make it perform its function better. *C* as the leading tone may be rendered slightly sharp; as the minor third, a few vibrations flat. Such slight variation enhances the function of that pitch within the tone complex and makes the rendition more effective. Many such variations resulting from the performer's knowledge of the relationship of tones, chords, and elements of the structure have their influence on the total effect of the performance and make the difference between an artistic and an ordinary rendition.

Present Practices. A poll of practice shows that more time in theory classes is given to the written aspects of theory (four-voice harmonization of melodies, for example) than to any other one activity. It has been questioned whether the usual written activities contribute vitally to the real ends of theory instruction. It is believed that writing by rule unaccompanied by inner consciousness of the sound of the product is quite useless in developing a desirable music goal.

Desirable Practices. The opinion is held that the aural aspects of theory training contribute most to the objectives sought. Considered most valuable were such activities as music reading by means of the voice, reproduction of music heard with the voice, on the keyboard or by writing, oral analysis of harmonic structure; improvisation at the keyboard, or on some other instrument. It is believed that these activities contribute *most* to the musical goals sought in theory courses.

Educational Philosophy of Music Theory

Music theory should be considered in two aspects, (a) the informal, which in its broadest connotation is an integral part of the musical growth of the individual, and (b) the formal, which in the commonly accepted limited connotation of specific specialized courses is in the department of harmony, counterpoint, solfeggio, composition, etc.

Music theory is an integral part of the musical growth of the individual, for, in the art of music, man theorized about new techniques *after* discovering and using them. An individual should be introduced to theoretical items at any point where he displays intellectual curiosity about some new achievement he has made in music.

As a broad application of this educational philosophy to teaching procedures, it follows that there need to be two main applications of theoretical problems, namely, those with an informal basis and those having a formal basis.

Informal. At all grade levels, primary, secondary and collegiate, in connection with teaching the skills of performance, the instructor is obliged to teach through brief commentary and discussion whatever theoretical items are conducive to better performance. Such teaching should be interspersed thoroughly throughout the actual playing or singing period. The stress here should be placed upon aural consciousness.

The following items are suggested as feasible for teaching in connection with performance.

- (1) Term and symbol recognition such as key signatures, dynamics, tempo terms, etc.
- (2) Scale and chord consciousness including modality and tonality, with special emphasis upon major triads, minor triads and seventh chords. Chordal drill with the conscious hearing and naming of harmony sung or played should be included.
- (3) Ability to distinguish between duple and triple subdivision of a basic pulse should be stressed and recognized in a piece of general rhythmic content.
- (4) Development in the student of a sense of phrasing.

Formal. At the secondary level a specialized club or class should be maintained for intensive work, such a project to be elective by students especially interested in music. Detailed analysis of various techniques of writing would be studied and individual creative work in all vocal and instrumental forms encouraged.

At the college level work should be given in theory for the benefit of the student's musicianship. Classes for those who need basic theoretical material should be taught creatively as a foundation for teaching and performance. Classes should be offered for those students who need intensive and prolonged training in preparation for serious composition of musical works.

It should be further noted that special musicianship classes would emphasize *hearing* intervals, scales and chords and an intensive application of these items to the actual singing and playing of music. The composer's classes would contain all this material plus far-reaching excursions into analysis of styles of compositions and the problems involved in *writing* music.

If educators face facts squarely, there will be a radical change in our theory practices. In attempting a solution, the first problem would seem to be to decide, in each school or situation, what listening, singing and playing experiences are desirable; i.e., list the specific compositions or a representative selection. Liberal arts colleges might have one list, teachers colleges another, and high schools a third; there could be much common ground, but divergencies to suit specific educational objectives. Second, construct a body of theory based on this representative list of compositions. Melodic, rhythmic, and harmonic dictation, written harmony and counterpoint, etc., used in classwork would all be derived from these compositions. Third, see that the students admitted into the theory classes have this body of aesthetic experience in these compositions. Students must know what final art-product any particular Theory is explaining; and if any two desirable or valuable art-forms are widely divergent in make-up, then the two theories which explain them must exhibit clearly and without subterfuge the divergencies that are obvious to the listener when the music is experienced. This third point is the most difficult phase of the problem, but it should not be avoided because of this difficulty. Actually, students not possessing this basic groundwork of experience must be provided a chance to get it or the theory will be meaningless. It would be educationally more sound to teach the students a theory of whatever musical experiences they have had; at least the time would not be wasted.

Recommendations. That theory teachers subject the traditional procedures of theory classes to constant scrutiny to be sure that activities carried on are actually contributing to musical goals; that the value of any procedure be determined by the extent to which it results in a definite aural experience within the student, and contributes to the development of skill in *inner hearing*. It was believed that honest analysis of procedures in the light of this criterion would result in great changes, both in the method of conducting theory classes and in their content. A continuing program of investigation in this area is imperative.

Composing and Arranging

The following material was written by Noble Cain of Chicago, Illinois, as a contribution to the North Central Division of the Music Educators National Conference in 1945. He dealt chiefly with four areas as they relate to choral music and which are vitally important to all music teachers, arrangers and composers.

SUGGESTIONS TO COMPOSERS AND ARRANGERS OF MUSIC FOR SCHOOL USE

Since choral music is primarily concerned with texts more than with tunes, it would seem that the text of the number to be set to music should bear first scrutiny on the part of both composers and directors who will eventually use the composed work. In fact, if it were not for text there would be no such thing as a song. This fundamental assumption leads to two very significant positions.

(1) That because of the textual factors involved in choral music it can be made to adjust more easily to the general scheme of literary education in subjects outside of music in the schools and colleges.

(2) That the disregarding of text in favor of tunes will lead to eventual dissipation of education values since it will be based largely on recreation and not particularly amenable to literary criteria.

Discussing item (1): since the purpose of music educators has been declared to be an integration with the other subjects of the curricula it follows that a composer or arranger should attach the greatest importance to the text which he is setting. He should examine the text with the following points in mind.

(a) The mood of the text.

(b) Does the text have good sounding vowels in it and a scarcity of rough consonants?

(c) Are elisions, or opportunities for same, present? (Some of these sound very amusing when the final composition is sung by the chorus; for example, the phrase "I'm as happy as can be" will be sung "I'm as sappy as can be.") It is the composer's duty to avoid such continuity of words even though he may have to change the original text in places. In this point alone a text requires considerable study and going over by the composer before he sets it to music. In fact, he should memorize the text and be able to repeat it many times aloud and under various emotions before he attempts a musical setting.

(d) Will the composer's melody follow the natural inflection of the spoken lines? (This is necessary for smooth singing; otherwise singers will be singing the words upside down melodically as far as stress and emphasis are concerned.)

(e) Are the number of feet in the lines of the text in fours or eights, and are the lines in fours and eights? If not, what provision must the composer make to meet unevenness of musical phrase?

(f) The number of verses is a problem in a song of the a-b-a type. If there are seven or eight small verses, each with a changing mood or subject all of which must be made to shape toward a climax of the whole poem, it is often necessary to combine verses or to repeat verses under a melody which will not clash with either of the repeated verses. In other words, the composer often will find it necessary to work out a melody which will fit two or three verses, change his melody for two or three middle verses, and revert to his first melody for his last verse or two.

(g) In the so-called "through-composed" song there is great demand on the imagination and mood leading. Such a song is very likely to sound as if it did not "hang together" and very often breaks up into a series of episodes.

(h) The position of chords, closed or open, for the effect of mass or delicacy must be designed for the best effect. This is also somewhat dictated by the text in the particular spot to be illustrated.

(i) Enharmonic changes and difficult intervals, of course, should be avoided. Regardless of how "pretty" they may sound when played on the piano, singers have a way of not appreciating the "art" involved in these subtle progressions. In fact, the leading of all voices should be as natural as possible considering the text involved, and where possible, any difficult spots should be prepared for in advance by the method of approach. For instance, the ascending melodic phrase "do-mi-la" is more difficult to sing than "mi-sol-la" ascending. The composer should be aware of this, because often the change of one note in a melody will produce a great difference in both the ease of singing and the ultimate effectiveness.

(j) The tendency to over-compose or over-arrange, that is, to thicken and ornament chords and melodies with other sounds than those called for by the text, should be combatted. "Effects" (which are quite popular in many quarters) must still be subservient to both text and good taste.

EVALUATION OF COMPOSITIONS AND ARRANGEMENTS

The music educators should check their needs for the school year, dividing them into two main headings: sacred and secular. Subheadings may be: music for special occasions, classifications of voices, program building, and variety. *Look for good texts first.* The personnel of the glee club and the degree of difficulty of music should

be the last considerations, that is, last in numerical order. Having located some very fine music embodying splendid texts, it would be more rational to assume that a director and his glee club will think twice before discarding a number on account of the difficulty. Too often the appraisal is made the other-end-to, so to speak, in that a director looks for something easy that his group can sing, as the first consideration, and thus omits some very fine material which his group could sing once he became *sold* on it himself. It has been said by many well-known music educators with years of experience that "Children can learn anything the teachers can teach them."

EDITIONS OF THE SAME TEXT

It is advisable to compare different editions of the same piece, particularly with regard to euphony of the text. For example, Bortniansky's *Cherubim Song No. 7*, which probably has more different editions than any other one number, should be watched carefully for the version which has a large percentage of *o's*, *oo's* and other variations of these, rather than a high percentage of long *e's* and short *i's*. If the song begins with the word *Lo*, or the word *Holy*, it is certain to give better tone quality to the chord than if it begins with a long *i*, a short *i*, or a long *e*. All the way through the number these words which sound well in singing should be checked, and the version selected to be used by the glee club should be the one which contains the best-sounding language. This is quite an important factor which is commonly overlooked because we so often think in terms of the tune and are not so concerned what the words are so long as they *fit*. There is vast difference in various editions of these old favorites, a difference which will prove itself in singing performance if the director will be careful to select the version on the basis of text beauty.

SUGGESTIONS AS TO WHAT SHOULD CONSTITUTE THE AREA OF COMPOSING AND ARRANGING

A committee, divided into choral and instrumental divisions, should be given responsibility for over-all reviewing of works published for use by music educators. These reviews should not be in the casual manner of the reviews in the current magazine review sections, but should be more analytical in their treatment of the composition so that any music educator who reads will have a definite idea of both the advantages and the disadvantages which will be encountered.

These reviews should be without prejudice or favor to any one publisher or edition and should not be based on their usability as contest or grading guides, but simply as a critical review. This permanent list should be constantly increased. The list could be published in the *Music Educators Journal* from time to time, and from year to year. As the list grew it could be published in bulletin form by the MENC. This would be a distinct service to music educators everywhere and would seem to be one which the MENC should undertake as a service to its constituents.

In addition to being of service to music educators this list as it grew would serve as a valuable guide to all publishers in determining the kind of things to publish for school use. If the publishers were satisfied that this was a truly impartial review, not based on advertising, friendship, or any other consideration except points of musical value, it is safe to say that, far from opposing such a list, they would give it their enthusiastic support.

There are several other activities which might be of service, such as the following.

- (1) The preparation of pamphlets on various phases of composition and arranging.
- (2) Preparation of manuscripts.
- (3) Suggestions on how to treat material in either original setting or arrangement.

(4) Study of compositional art displayed in such things as the Lieder of Shubert and Schumann.

(5) The relationship of the Lied to the literary works of Shakespeare and others which were set in every case according to the inflection of the language and in their original language. Schubert's *Who is Sylvia*, for example, did not have a German text and illustrates how Schubert wrote the melody to fit the English words.

(6) The maintenance of proper balance between educational and recreational forms in school music.

(7) The percentage of sacred texts suitable for church use.

MUSIC HISTORY AND APPRECIATION OF MUSIC

A RECENT SURVEY found that the majority of high schools combine music history and the appreciation of music into one course. The general consensus is that history of music, a science, and music appreciation, an art, are complements of each other and, therefore, in a combined course each subject illuminates the other. In many schools, because of crowded schedules, even a combined course in appreciation and history is not taught alone but is combined with general music, chorus, orchestra, band, theory, or an assembly program.

Music History

Music History As a Separate Course. When the history of music is taught as a separate course, the emphasis is generally placed upon the historical development of music rather than upon listening to the music. However, there must be a great deal of illustrative material used throughout such a course. As to the logical sequence of subject matter, one method seems to yield as good results as another; the chronological, the reverse chronological or the unit plan. It is probable that the chronological plan is used more frequently than any other in the history of music class.

Approaches to Subject Matter. The course may begin with music of the early ages and work toward the music of the present or it may begin with the music of the present and work backward to the music of the early ages. A course may be developed through the study of compositions being sung by the chorus or played by the orchestra and band, or it may develop out of the students' needs and interests; for example, the preparation for a concert or broadcast. A course may be based upon units of work and the following topics lend themselves easily to the unit method.

- | | |
|---------------------------------|----------------------------------------|
| (1) The Media for Making Music. | (5) Music of a Composer. |
| (2) Folk Music. | (6) Music of a Country or Nationality. |
| (3) Dance Forms. | (7) The Opera or the Symphony. |
| (4) Music of a Basic Period. | |

Other topics will readily suggest themselves. However, in choosing a unit of work, the development must show the relationship of the music that is being studied to the music which precedes and follows it. The historical background of any composition is important.

Appreciation of Music

Experimental Teaching. Probably more experimental teaching has been done in music appreciation as to subject matter and teaching procedures than in any other area in the field of music. The query as to what to teach in the appreciation class; where to begin; what to emphasize; how to secure and maintain active listening; and, how to create an interest on the part of the student that will carry over after the termination of the course . . . these problems have caused the teacher to experiment with many ideas. While there has been a wealth of text materials on the history and development of music and biographies and other texts on music in general, there are few texts on music appreciation at the high school level.

Equipment. In addition to texts and reference materials needed in the classroom, there should be additional books and magazines for library use. The following general equipment is recommended.

- | | |
|------------------------------------------|--------------------------------------|
| (1) Phonograph. | (5) Bulletin Board. |
| (2) Radio. | (6) Blackboard. |
| (3) Piano. | (7) Large Library of Recorded Music. |
| (4) Motion Picture Projector and Screen. | (8) Symphony Scores. |

- | | |
|--------------------------------------------------------|--------------------------------------------------------|
| (9) Opera Scores and Librettos. | (12) Instrumental Chart. |
| (10) Texts on Appreciation, History, Biographies, etc. | (13) Pictures of Composers and Other Musical Subjects. |
| (11) Music Magazines. | |

Integration. The music appreciation course may be integrated with any or all of the fine arts; with literature; with social studies and the promotion of racial and religious tolerance; with science and any other subject which can enrich the music program, or in turn can be enriched by music.

Suggestions for the Average High School. Feeling that music appreciation should be given much more emphasis in the curriculum of the average high school than it is now receiving, the following suggestions are made as to courses:

(1) Music appreciation, with historical background, should be taught in every high school, either as a separate subject or combined with another subject.

(2) Music appreciation and history of music may be taught as separate subjects for the more serious students if the department is sufficiently staffed to permit a wide offering of classes.

(3) Realizing that a large percentage of students in every high school are now, and will be in adult life, consumers rather than performers or creators, the music curriculum should include some type of listening program for all students.

(4) Whenever possible, a semester of appreciation should be required of every non-music student during his high school course.

(5) When the curriculum and the schedule permit, students should be assigned to appreciation classes according to ability and interest.

(6) Credit toward graduation should be given for work in music appreciation.

Youth Concerts.¹ This phase of the curriculum makes a valuable contribution to the music appreciation program. The music department in every high school, wherever possible, should plan a concert series for the student body. In large high schools the concerts are usually presented by a symphony orchestra, an ensemble, a soloist, or a combination of these. In small schools it is necessary to plan a different type of program. The programs may be: an exchange of concerts between neighboring schools; a concert presented by local musicians; a broadcast of recorded music from a nearby station; or even a program of recorded music played on the phonograph. Any one of these can make an interesting concert. Regardless of the type of concert, there should be adequate preparation before the performance and a careful check-up following it.

The Film.² The film as a contributing agency to the music appreciation program has unlimited possibilities, but as yet these possibilities are quite undeveloped.

Through the MENC Committee on Audio-Visual Aids and Scientific Devices, advising with film producers as to the needs of music education, the next few years should see great development in this field.

It is recommended that for use in the music appreciation course there should be films on the following subjects.

Authentic Biographies of Composers.

Historical Development of Music Through the Ages.

Folk Music and Dances.

Stories About Music.

Instruments of the Orchestra.

The Symphony—a few scores from symphonies.

Scenes from Operas.

¹The reader is directed to Chapter XXIII, "Concerts for Children and Young People."

²The reader is directed to Chapter XXIV, "Audio-Visual Aids and Scientific Devices."

When motion-picture material is used there should be preparation before a film is seen and a follow-up afterward. Good films showing at local theatres should be publicized and, when possible, preparation should be made for the incidental music.

The Radio.¹ After the phonograph and recorded music, the radio comes next in its contribution to the study of music appreciation. The change of time in different areas of the United States presents a problem for in-school listening. It is hoped that in the future the management of local stations, working in cooperation with music educators, will solve this problem.

As there are many fine music programs on the air at the present time, a listening program may be carried on in various manners, such as:

- (1) Listening to programs of musical value during class periods.
- (2) Listening to "approved" programs after school hours, credit being given for oral or written reports.
- (3) Local stations providing broadcasts of recorded music (recordings to be selected by the teacher) for music classes or for assembly programs.
- (4) Listing programs of fine music on the bulletin board. The major networks publish monthly resumés of their programs. Firms and institutions publish informational material on the broadcasts they sponsor. All of these lists may be had for the asking.

Public Address Systems and Recording Machines. Many schools use their public address systems to advantage in the music appreciation program. Through this media the entire student body may enjoy a common listening period. The recording machine, likewise, contributes to the appreciation program by making possible transcriptions of concerts, broadcasts, and other programs which may be used during the scheduled class time.

Basic Recommendations

The following seven general recommendations were submitted in 1944 at the St. Louis meeting of the Music Educators National Conference.

I. Make History Include the Present. All old music was once modern. All old music is dead until it comes to life again in our modern times. We should respect the values of old moderns by recovering, as far as possible, the spirit of the past. Unfortunately, progressive education has tended to neglect history in reaction against old academic tendencies. The latter assume that there is an absolute past and use the present only to *explain the past*.

The past needs to be invoked to explain the present. Textbooks often begin with tasks difficult or impossible for the student when he is asked to learn about music which cannot be heard. A good teacher can begin anywhere in the book, with music that is alive and meaningful to the class. Old music, recreated now, adds to our enjoyment of the present, and makes for appreciation of a present our ancestors once enjoyed. It is also recommended that quick surveys be undertaken, with contrasts of pre-classical, classical, romantic, and modern music so that the framework may be seen as a whole, giving opportunity for students to fill in details later with comparative history.

II. Make Each Musical Experience a Lesson in History and Appreciation. Intelligent performance and listening require knowledge as to what is being done, as well as training in *how* to do it. Every program is a potential lesson in history and students indifferent to history can be made to see how great masters illustrated the periods in which they lived. How can the Napoleonic period be understood without Beethoven's interpretation of its ideal features? How can the 18th Century have meaning without Bach, Handel, Gluck, Haydn, and Mozart? Today, biographies of

¹The reader is directed to Chapter XXIV, "Audio-Visual Aids and Scientific Devices."

our contemporary composers may also throw light upon the age in which we now live. Then, too, appreciation of other arts is enhanced by correlation with music, many of which are now being made in our American schools where teachers in different fields are learning how to cooperate.

III. Use of Radio and Recordings as Points of Departure. Radio and recordings are means to an end, not an end in themselves. Those who hear reproductions most frequently are not necessarily the ones who listen most diligently. If we are to teach music history and cultivate appreciation, there has to be some evidence that learning is taking place. Mere exposure to recordings and radio offers no guarantee of that. Use of these aids in the classroom is limited for two reasons, as follows: (a) Unlike the teachers of art appreciation, we cannot explain while the work of art is being enjoyed. (b) Great works in music take considerable time to play.

To redeem *appreciation* from the accusation of a *snag course*, it is suggested that: (a) excerpts be played and intensively discussed with explanations of what to listen for and what else to expect, what makes for conformity, etc., (b) comparisons be made between excerpts from contrasting works, or between different interpretations of the same work, (c) students shall listen to the entire works on their own time outside of class, (d) students report back to class with notes which show that some listening was really done intensively, not while studying other assignments, (e) they also report on records or concert programs germane to their own interests and environment, (f) these reports be supplemented by reading from texts, scores, journals, newspapers, and works of ready reference.

IV. Make Use of Visual Aids When Possible. Psychologists claim that we learn much more through the eye than through the ear. In large groups this can be facilitated by throwing songs and scores on a screen while the music is sung or played. There is no way of calculating the loss of attention which results when recordings are played for or by students. Much better attention is secured with sound film in which performers are seen as well as heard, at close range.

V. Do Not Neglect Music With Words. Granting that the symphony is probably the greatest achievement of musical art, and a more than worthy object of appreciation, nevertheless most of the music literature of history has been inspired by language, and is still an exciting and worthwhile phase of our heritage. No great instrumental music has ever flourished anywhere without the nourishment of song and opera, theatre and church music, the realms in which words are of great importance. Every great musical tradition is partially the result of the work done by those who make language sing.

In this country that task is not taken with sufficient seriousness by our leading composers. It is left almost entirely to the composers of entertainment music. Perhaps the schools can train a future generation of poets and musicians who will work together, as did Gilbert and Sullivan, Mozart and da Ponte, Verdi and Boito, Weill and Ira Gershwin, and Rodgers and Hart. To this end the teachers of music and language do well to work together to bring about joint appreciation and creation.

VI. Do Not Disparage Dance Music. The vogue for symphonic appreciation should not breed snobbery. Musical anemia can develop in classrooms where teachers look upon dance music as an inferior kind of art. It can be inferior, but not because of its being dance music. As the wise teacher knows, the path *from the known to the unknown* often begins with dance music. Dance music is the original source of much serious music. In all ages, when dancers find the music so interesting that they stop dancing to listen, the players are challenged to give a concert. Song and dance are the central movements of the symphony. Today, serious students of dance are composing dances which call for new music creation, and appreciation of music is nowhere more active than in our departments of dance.

As a corollary to this recommendation we add, "See to it that listeners feel the pulse of music." The surest guarantee of concentration is physical response, be it

only the lifting of a finger. Without some manifestation of movement, internal or external, there can be no appreciation of rhythm. Without rhythm there is no music. Rhythm has been neglected in our classrooms, with the overemphasis placed upon harmony. Sensuous enjoyment of beautiful chords and tone-colors can make a listener easily oblivious to rhythm.

VII. Make Style-Comparison a Measure of Discrimination and a Means of Affirmation. Some people say "appreciation cannot be measured." But we should all be able to "give an account of the faith that is in us." Discrimination, the basis of taste and necessity for judgment, is measurable. True appreciation involves the ability to "tell the difference," to select the appropriate, to condemn the inappropriate, and to make judgments based upon knowledge. Knowledge can be obtained by means of comparisons. The simplest comparisons are the most startling contrasts; those that are difficult seem to be similar. There are four great realms of musical style: (1) styles of performance, (2) styles of arrangement, both choral and instrumental, (3) styles of composition, and (4) styles of the period which are conditioned by society.

(1) *Styles of Performance.* In an age of virtuosity, performance style is most highly esteemed. In solo improvisation, it is the style, as it was, for example, in the days of Franz Liszt. Heated arguments rage over the respective merits of Iturbi and Horowitz, Stokowski and Toscanini, and other comparable artists. Contests between Crosby and Sinatra illustrate the fact that *style* is associated with, in most minds, and thought to be the prerogative of the soloist. Here is also illustrated the fact that the style of the crooner, like that of all popular entertainers through the ages, is conditioned by trends in society in general, and by the orchestral accompaniment without which he is helpless. Now, with emphasis on group performances, the second style becomes a matter for debate and healthy argument.

(2) *Styles of Arrangement,* for chorus, band, and orchestra. Today, there seem to be more arrangers than composers. Even some composers tend to become mere arrangers. Style, in the dance-bands which please our students, is almost entirely a matter of arrangement, aided and abetted by certain tricks of the soloist. In the realm of concert programs, this trend for arrangements, transcriptions and *syntheses*, raises grave questions as to style. Is the change for the better, or is it for the worse? For the answer we have to turn always to the style of the composer, the styles of his period, and those of his culture.

(3) *Styles of Composition.* A good composer writes what he thinks should be played, who should play it and sing it, and gives his direction as to how it should sound. So there is a reaction here and there to back some attempts to interpret music as the composer intended it to sound. This may be due in part to the increasing use of contemporary music. With the composer living, he can and does help. Dead composers are helpless. Bach, for example, is served up sumptuously, with rich harmonic structures added by arrangers, until the clear texture of the original is lost. But to get at the intentions of the composer, one must also study the period and culture in which he lived.

(4) *Styles of Given Cultures at Given Periods.* Styles of all nationalities, all periods, all pressure groups, all interests and preferences, clamor for attention. "Music reflects the culture" might be modified today to "music reflects the confusion of the culture." Some find this confusion in atonal music, a phase of style, however, which is only cultivated by a small circle. There are other more serious reflections of confusion, in two conflicting styles. These two styles reflect two opposite trends.

First, we still hear in much modern music revivals of the old, the strong, the sturdy styles of pioneer America. This style reflects a typical, surging confidence, even cockiness at times, traditional in this country ever since states were colonies. This style runs through American music from Puritan psalm-tunes to gospel hymns, from *fuguing tunes* to jazz.

The opposite style, *the commercial style*, is the slick, shiny, streamlined, sensuous style of name-bands. It is the simmering style of the movies and the lush, persuasive, swooning style of exciting radio programs. This exciting style is the opposite of and inimical to all the styles fostered in pioneer America, and to all the styles that have been cultivated in our schools. It is not the music of confident, humorous, devotional America, but the pessimistic style of the bored person who turns up the loud-speaker to help his morale. This *commercial style* is denounced by jazzmen as well as by educators. True jazz is American and a definite part of our polyglot tradition.

Between these American extremes we have fine programs of the world's great composed and folk music. We hear music by pioneer European composers who expressed their faith, hope, and devotion to art despite pedantic criticism and niggardly support. By learning the styles of these composers and in studying the conditions under which they worked, we can better identify and understand their message.

Music teachers have no higher task than that of teaching the art of discrimination. Many arguments will arise as to differences between styles. There are some borderlines hard to define and impossible to fix absolutely. But the arguments themselves will show a healthy symptom of true appreciation. There is not sufficient argument or discussion about musical style. What comments are made are generally about the performer. Styles of performance can never be intelligent unless the other phases of style are considered as well.

Specific Recommendations

(1) That history of music and music appreciation are inseparable and should be taught as a combined course. Listening to compositions of composers and to the music of different eras makes the biographies and histories of periods more interesting.

(2) That integration of music with other subject matter is very desirable—this will enhance both history and appreciation.

(3) That the radio could make still greater contributions to music appreciation if programs were provided for listening during school hours.

(4) That the motion-picture industry has made a contribution through improvement of background music and it has made both students and adults conscious of composers and their compositions through such pictures as *A Song to Remember*, *Rhapsody in Blue*, and *The Great Mr. Handel*, but that the industry should give more attention to authenticity.

Bibliography

- Allen, Warren D. *Philosophies of Music History*. New York: American Book Co., 1939.
- Baldwin, Lillian L. *Listening*. In National Society for the Study of Education, 35th Yearbook, 1936, Part II, pp. 91-98. Bloomington, Ill.: Public School Publishing Co.
- Beattie, John; McConathy, Osbourne; and Morgan, Russell V. *Music in the Junior High School*. Ch. 12. New York: Silver Burdett Co., 1938.
- Chapple, Stanley O. *Developing Musicianship in Music Students*. MTNA Proceedings, 1930, pp. 151-157.
- Curtis, Louis W. *Music Theory*. In National Society for the Study of Education, 35th Yearbook, 1936, Part II, pp. 109-121. Bloomington, Ill.: Public School Publishing Co.
- Dykema and Gehrken. *The Teaching and Administration of High School Music*. Boston: C. C. Birchard & Co., 1941.
- Earhart, Will. *The Meaning and Teaching of Music*. Appendix. New York: M. Witmark & Sons, 1935.
- Findlay, Francis. *Music Theory in High Schools*. MENC Yearbook, 1934, p. 243.
- Findlay, Gehrken, Dykema, Weaver, Rusch, and Lehmann. *Music Theory in High Schools*. MENC Yearbook, 1934, pp. 243-252.
- Gehrken, K. W. *Music in the Junior High School*. Ch. 12. Boston: C. C. Birchard & Co., 1936.
- Jones, Vincent. *Correlating Theory, Sight Reading, Dictation, and Appreciation*. MENC Yearbook, 1935, pp. 323-324.
- McKinney, Howard D., and Anderson, W. R. *Discovering Music*. New York: American Book Co., 1940.
- McKinney, Howard D., and Anderson, W. R. *Music in History*. New York: American Book Co., 1934.
- Schoen, Max. *The Effects of Music*. London: K. Paul, Trench, Trubner & Co., 1927.
- Scholes, Percy A. (Edited for American readers by Will Earhart) *Music Appreciation, Its History and Technique*. New York: M. Witmark & Sons, 1935.
- Shrewsbury, Roy. *Final Report of the Committee on Music*. Milton, Mass.: Secondary Education Board.
- Welch, Roy Dickinson. *Youth's Approach to Music*. MENC Yearbook, 1933, pp. 37-39.
- Wilson, Harry R. *Music in the High School*. Ch. 11 and 12. New York: Silver Burdett Co., 1941.

CREATIVE ACTIVITIES WHICH CONTRIBUTE TO MUSICAL DEVELOPMENT

AS EDUCATION in a democracy recognizes the individual as a unique personality it should accept the responsibility of providing for the fullest possible individual expression. Educators tend to agree that creative expression in the arts makes a major contribution toward maximum individual development. Music educators, therefore, must answer the question: "Are we providing sufficient opportunity for creative expression and do we utilize creativity to develop the greatest possible self realization?"

The Early Concept

Not too many years ago the average music teacher would have answered this query with the response that creative activities are those involved in the creating of melodies with words for the melodies or vice-versa or the constructing of instruments on which original melodies may be played.

Judging from responses received, many teachers are now experimenting with and thoughtfully evaluating the activities that, in terms of this early concept, were considered creative. There seems to exist a decided tendency to reject the early and somewhat narrow concept that emphasized products of a particular kind.

The Present Concept

A broader meaning is now being given to the term *creative activity*. Any musical experience at any and all levels, whether it be (a) sensitive and responsive listening to music, (b) active bodily response to rhythm and mood, (c) creative interpretation of music performed, (d) creative planning and development of assembly programs, pageants and operettas as an outgrowth of correlated activities, or (e) the creating of original music, is considered a creative activity inasmuch as it provides a new and inspiring experience which results in musical growth and personality development of the child.

Not only does every type of musical activity possess creative possibilities, but also all individuals possess potential creativeness in varying degrees. For the young child, the creative activity is a process of educational development, not a production line for new material. If he creates something that has true esthetic value, it is generous to share it with others.

The following definition has been recommended: "Creating is the developmental process of putting materials together which express ideas, feelings, and experiences of the learner in a discriminating way." It is felt that as the child grows in skill and emotional maturity it is proper to give increasing attention to the product of his creating.

Factors Conducive to Creative Activity

Physical environment may either inspire or inhibit a creative activity. This does not mean that creative experience takes place only in highly modern, splendidly equipped schools, but that a sunny, comfortable, well-ventilated classroom, showing evidence of the children's interests and providing many and varied musical opportunities, creates in the child a feeling of well being, and this is an atmosphere in which creative ideas may develop and expand.

A rich background of musical experiences is essential, also. The desire of the child to express his thoughts and feelings through music will be in proportion to a rich and satisfying background of musical experience. To provide an opportunity for this experience is a major function of the creative teacher. The actual acquiring of this background can and should be a continuously growing and expanding creative experience.

It would be difficult to discuss the development of this background in terms of a specific sequence of activities. Certain experiences, undoubtedly, are more important and meaningful at certain age levels. In the chronological development of the child, the following sequence of activities were suggested:

(1) Creative listening and creative response to rhythm and mood. (If creative listening means being aware of what is contained in the music heard, then creative listening should be both the basis and the stimulus of all creative activity.)

(2) Creative use of percussion and simple melody instruments.

(3) Creative melody writing—vocal and instrumental.

(4) Creative interpretation of music performed.

(5) Creative harmonic writing and arranging—vocal and instrumental.

Both (4) "Creative interpretation of music performed" and (5) "Creative harmonic writing and arranging" may be developed through the correlation of music with other areas. This could develop into the pageant or operetta at various levels. It should be remembered that each age level has a mode of expression, which, if properly brought out, can best contribute to the emotional and artistic needs of the particular age.

Outcomes of Creative Activity

The major value of creative activity in music, as in other areas, is that of developing wholesome and integrated personalities. Primary children who have worked out an engaging pantomime interpreting some beloved music, intermediates who have "made up" a new school song, junior high students who have had the fun of creating a pageant of correlation, senior high groups who have promoted an original song content and subsequent song festival, have all felt the satisfaction of self-expression and the thrill of achievement.

The musical values derived from the creative approach to music education are greater and more meaningful than those derived from the imposed, adult directed type of approach. Creative expression stimulates interest in music. Often a young child is more interested in what he himself has created than he is in the product of another. A student who shares in planning the interpretation of a musical composition is developing musical standards and appreciation. A child who gives physical expression with sensitiveness and imagination to the design and mood of a composition becomes the adult who later listens quietly but responds mentally and emotionally in a truly creative manner.

A child who has created a melody which expresses the spirit of the poem has a new appreciation for the value of a song. He also has a new appreciation for the value of notation as a medium for recording his musical expression.

Present Need. One of the greatest difficulties in the creative activity lies in the lack of continuity in this creative phase of music instruction. Teachers in the elementary grades have made considerable growth in stimulating early expressions by the children but the gap between these grades and high school or college is too great. Teachers of upper elementary and junior high school grades need to carry on with the work of previous teachers.

Some of the reasons given by teachers for not doing creative work were as follows.

(1) Not adequately trained in theory or in methods of teaching creatively.

(2) Too self-conscious to play spontaneously with music and other arts.

(3) Unable to cope with dramatizations and other large-scale productions because of lack of experience in other related arts.

(4) No background in the dance.

(5) Not sufficiently familiar with the general work of the room teacher in the elementary grades to know how to pick it up and use it as a basis for creative work.

Administrative Assistance

It has been felt that all types of creative activity would flourish in a better fashion if all administrators could see and understand the various problems as they apply to the creative phase of music. They should have a clearer understanding of the nature of the creative experiences the music profession feels are needed by children for wholesome development. It would help greatly if administrators would select teachers in other areas as well as music who are desirous of developing the creative possibilities as well as skills of the youth. They can dignify and reward the efforts of children and teachers by helping to arrange opportunities for performance of students' original work. They can make contacts with individuals who are writing music or who are able and interested in fostering students interested in writing. They can organize community events which will motivate original music writing and can enlist proper support from the local press. Students of musical promise need to be aided in securing financial support from foundations or other sources so they may further develop demonstrated ability. An interested and understanding administrator is a necessary part of the over-all creative activity.

Suggested Programs for Teachers' Meetings

Five program outlines are suggested to indicate the possibility of presenting creative activities as a part of a teachers' meeting. The groups attending should be small enough to maintain a semblance of schoolroom procedure. Such programs should demonstrate the techniques, materials and outcomes so clearly that inexperienced teachers would be anxious to try them with their own groups. It should be noted that the programs are built on progressive difficulty rather than for one grade level, thus giving emphasis to the development of the activity rather than to any one stage of the development.

I. RHYTHM

- (1) Free rhythm—primary grades, high school or college levels.
- (2) Folk-like dances made by the group, primary, intermediate or secondary levels.
- (3) Art dance—by any age level.
- (4) Percussion accompaniments made by children to heighten the effect of songs, such as drum, castanets, etc.
- (5) Rhythmic drills made by students to aid them in working out problems in the learning of literature for their classroom, solo or ensemble groups.

II. FORM

- (1) Refer to items 2 and 3 under Rhythm.
- (2) Original songs and instrumental compositions.

III. HARMONY

- (1) Simple chording as with an auto-harp, as low as primary level.
- (2) Using fundamental triads implied in songs as basis for very simple accompaniments for class songs and dances—intermediate grades through other higher levels.
- (3) Use of chromatic chimes in which each tone is on a removable block permitting it to be played by one child. This enables children with no technical skill in instrumental playing to participate in producing an harmonic background for class studies.
- (4) Class or individual making of second and third parts to a given melody.
- (5) Making of descants.

(6) Creating songs with simple harmonies for use in dramatizations or instrumental compositions.

(7) Making arrangements for dance bands, for choral groups and other small ensembles.

IV. TONE QUALITY

(1) Determining suitability of tone of rhythmic instruments for use in rhythm bands.

(2) Selecting suitable instruments for use in adding rhythmic accent to songs of the class repertoire and dances.

(3) Making melodies suitable to the tone quality of instruments available for experience.

(4) Arrangements for ensemble groups, both instrumental and vocal.

V. MUSIC INTEGRATED WITH OTHER ART EXPRESSIONS

(1) Mimetic response—primary levels.

(2) Dramatizations:

(a) Story given. Children select music to suit the activities needing music. Later on, with other children, children may create some or all of the music needed.

(b) Given a group of musical experiences already engaged in, such as learning of several songs, becoming acquainted with instrumental listening selections or dances. The day may come when the class needs to put these together, developing their own sense of relationship between the musical selections and creating a story or mood sequence through them.

(c) Puppet Show. Especially valuable for children who do not have the physical equipment for singing and dancing. It enables them to participate in dramatizations themselves. For such children, the puppet show becomes a means through which they free themselves of many of their inhibitions, and develop musically and spiritually.

* * *

The Creative Teacher

Without doubt, a sensitive and alert teacher is the key to progress and development of the child through the creative activity. This teacher needs to:

(1) Understand each child as an individual.

(2) Win the confidence of each child.

(3) Lead the child to believe in himself and the worth of his contribution.

(4) Be aware of creativity in the classroom and on the playground.

(5) Know when to guide and when to leave the child to his own initiative.

(6) Criticize kindly.

(7) Direct creativeness intelligently so that the child will develop standards appropriate to his age level.

(8) Avoid imposing adult standards.

(9) Encourage sharing with others the results of the creative activity.

(10) Realize the value of the class as a social stimulus and as an appraising audience.

(11) Make all music experiences so vital to the child that he can express his own feelings while he participates.

(12) Realize the value of creative activity in developing girls and boys into wholesome and integrated personalities.

Initiative for Classroom Creative Work. Some differences of opinion are held as to whether the real responsibility for creative work in music rests with the music teacher or the room teacher in the elementary grades. However, if both will recognize it as a part of their work and responsibility to the child, then they can, through mutual understanding and agreement, stimulate and help each other. Many room teachers, through their more intimate contact with the children, can find occasions to use creative work. The music teacher fits in then by supplying the skills needed to help. On the other hand, many grade teachers who are excellent in some fields of learning are not gifted in the arts. In such cases, the music teacher may well be more capable of initiating the creative activity with the room teacher doing what she can to help, often learning with the children.

Aside from differences in the skills of the teachers are the special funds of knowledge and special skills they have which are different. Room teachers have responsibility for technical and creative work in so many fields, it seems asking too much to require them to take on one more as highly skilled as music. Most music teachers regard the actual guiding of the creative work as their responsibility.

The Challenge to the Music Educators of America. Helen Evangeline Rees in her book, *A Psychology of Artistic Creation*, says: "The teacher, the supervisor and the administrator hold in their hands the keys to the door of the good life for each child. They cannot teach the creative progress. Their responsibility lies in the provision of opportunities for growth. They must be able to guide cautiously, praise fairly, criticize kindly, recognizing all effort. The child asks for guidance, rich experiences, materials with which to work, sympathy, understanding, confidence, trust, and opportunity for expression. He asks of each educator, 'How creative dare I be?' What answers will he receive?"

Bibliography

- California State Department of Education. *Music Education in the Elementary Schools*. Sacramento: State Board of Education, 1939.
- Coleman, Satis. *Creative Music for Children*. New York: G. P. Putnam, 1930.
- Driver, Ann. *Music and Movement*. New York: Oxford University Press, 1936.
- Fox, Lillian Mohr. *Creative School Music*. New York: Silver Burdett Co., 1938.
- Hartman, Gertrude, and Schumaker, Ann. *Creative Expression*. Milwaukee: E. M. Hale Co., 1939.
- Mearns, Hughes. *Creative Expression*. New York: Day, 1932.
- Murray, Josephine, and Bathurst, Effie G. *Creative Ways for Children's Programs*. New York: Silver Burdett Co., 1938.
- Mursell, James L. *Music in American Schools*. Ch. 10. New York: Silver Burdett Co., 1943.
- National Society for the Study of Education. *55th Year Book*, Part II. Bloomington, Ill.: Public School Publishing Co., 1936.
- Perham, Beatrice. *Music in the New School*. Chicago: Neil A. Kjos Music Co., 1941.
- Pitts, Lilla Belle. *The Music Curriculum in a Changing World*. New York: Silver Burdett Co., 1944.
- Rees, Helen E. *A Psychology of Artistic Creation*. New York: Bureau of Pub. Teachers College, 1942.
- Savage, Paul. *Creative Singing*. Boston: G. C. Birchard & Co., 1940.
- Schoen, Max. *The Understanding of Music*. New York: Harper & Bros., 1945.
- Waterman, Elizabeth. *The Rhythm Book*. New York: Barnes, 1936.

CONCERTS FOR CHILDREN AND YOUNG PEOPLE AS A PART OF MUSIC EDUCATION

EDUCATIONAL CONCERTS are programs planned and played not only with the idea of capturing the immediate attention of the young listener and giving him a happy hour, but with careful thought to his musical past and future—to the continuity of his listening experience; programs planned to illustrate and impress unforgettably the fundamentals of music—tone and tonal design; above all, programs planned and played to present music not only as a great art but a greater humanity, a satisfying expression of the inner life of men, women and children of all times and places.

Educational concerts are programs with a purpose, clearly defined in the minds of those who do the planning and playing but never apparent to the young listener. To let a child know that he is hearing a Haydn minuet because it is musically good for him may give the tune a "castor oil" flavor which it will never lose. They know that Mozart and Beethoven wrote their lovely tunes long before there was such a thing as a teachers' college or a music methods course. They even know that most of the great masters ran away from school to find freedom in which their ideas could grow, a situation no longer necessary, schools being what they now are—and can be. The musical lives of teachers may be quite rejuvenated through sharing the children's concert experience.

When our schools *really* accept music as literature, when they accept the training of the listener as a major responsibility and are willing to give to it the time, effort and skills which have made school singing and playing flourish, it will be a great day for music in America. Until then, the educational concert with all its fine and cultural possibilities will remain what it has been up to now—music education's Cinderella, appealing, over-sentimentalized but existing precariously on the leftovers of teacher-time, music budget and administrative attention.

Fine professional orchestras now dot our landscape from coast to coast and enthusiastic amateurs enliven the main streets of hundreds of American towns. Thanks to the modern miracle of radio and phonograph, there is not an Army outpost, not a country school or remote farmhouse where it is impossible to hear a selection from *Die Meistersinger*, a Beethoven symphony or the *Hallelujah Chorus* in season. It is no longer the peak of pedagogical and parental pride that Johnny can read notes, though to small musical purpose, or that Susie can pound out a recognizable tune. Music has come into its own as a world literature, to be enjoyed by all who have ears and the desire to hear. Music is something to be talked about and to be played and sung with even keener pleasure now that we know, through our listening experience, just how full of feeling and meaning a selection can be.

Audience education has become one of the latest and most growing concerns of music education. It is not surprising that schools, now so eager to justify their tax levies by practicing democracy's "greatest good for the greatest number," should broaden a music program hitherto devoted almost exclusively to the training of performers. Among thoughtful teachers there is a noticeable swing toward a rich and carefree experience of music by ear for all children.

Learning to listen is just as definite an activity as knowing the rules of the game, even if you are but a spectator. With our American life so widely set to music, learning to listen has become an "education for the needs of life."

One listens most effectively when one is neither responsible for performance nor buried in the midst of the ensemble. Obviously, then, audience education cannot be completed in the chorus or orchestra rehearsal or in the classroom no matter how thorough and interesting may be the background readings, the thematic analysis

and the critical discussions. These are but necessary preparation. The real education takes place in the listener's own experience as he hears and sees the music adequately performed in its proper setting.

This logically leads to the subject of "Concerts for Children and Young People." It is not a new idea because most of our major orchestras for years have been playing to young audiences. What is comparatively new is suggested in the last words of our title, *Concerts for Children and Young People as Music Education* rather than as delightful extras. No teacher of English literature would expect much more than a passing thrill from an isolated performance of *Hamlet*, for her tenth graders, even with Maurice Evans in the title rôle. Yet the same performance, climaxing a term's work pointing toward it, might be a milestone in tenth-grade experience. The same is true of the masterpieces of music literature. They must be integrated with other learnings and interests of the child's life, certainly with his music program.

The love and understanding of music comes not by magic but by the miracle of growth. It is rather stupid to expect mere exposure to fine music to create an appreciation of it. What happens to the child at his concert is the flowering of all that has been planted and tended in the classroom in a favorable climate of happy anticipation. This should in no way belittle the thrill of the performance. The orchestra's act of creation brings the music to life. The concert is the thing, but it reaches its maximum educational value only when complemented by effective preparation and follow-up.

Values of Concerts for Children and Young People

Avenues of Enjoyment. (a) *Sense satisfaction* in rhythms, tonal beauty and the order and balance of music. (b) *Emotional satisfaction* in music's expression of one's own pent-up moods. (c) *Intellectual satisfaction* in the recognition of techniques, devices and uses of tones; pride of putting one's general learnings to the test of a particular piece and of following the composer in his organization of material. (d) *Spiritual satisfaction* in music's strange power to lift us above a material world and give us moments of transcendent beauty.

Attitudes. Fine concerts foster respect for music as an art and a profession as well as an important factor in community life. Children are impressed with the fact that a tune can hold the hundreds of listeners in a concert hall together in almost breathless silence. A youngster once wrote—"I think a man like Beethoven who can do that (Fifth Symphony) is as great as any general. I think we ought to call men like Beethoven and Brahms heroes too,"—an observation most significant in a civilization which pays such high lip service to peace while it hero-worships men of war.

Behavior. Too much cannot be said for the social values of educational concerts wisely handled. The atmosphere of a symphony concert given in a proper setting is one of dignity and decency which, by its very contrast to disorderly movies and noisy school events impresses a young audience and challenges most children to live up to it. There is a pleasant self respect in proving that you can behave as well as anybody when you want to! As a candid youth once remarked, "I honestly don't care so much for symphonic music but I like to be with people who do care for it. It makes me feel like *somebody*!"

Repertoire. Concert-going is one of the best ways of building up a listening repertoire, which, in these days of radios and phonographs, has become an important personal and social asset. A proud list of tunes you can always recognize and name appeals to the collecting instinct in many young people and is often the incentive for individual collections of records and scores.

Musical Taste. Musical taste depends upon standards. Standards are largely a matter of intelligent comparisons. Intelligent comparisons are possible only through

the hearing of much music. If a student hears only the music he or his companions make, how can he measure its value? Professional concerts provide performance patterns as well as a certain confidence in one's own taste and judgment based upon first-hand experience.

Carry-over. Concert-going and good listening habits formed in school days pay life-long dividends worth while in use of leisure time.

If these values are true, and there is substantial evidence that they are, then they are worth anything we may have to pay for them in time, effort and money.

Specific Aims

(1) That concert programs be adapted to the child's capacity for intellectual satisfaction, varying according to his total musical experience; that programs be planned (perhaps with student assistance) to meet his immediate needs and to increase his capacity for intellectual satisfaction.

(2) That schools make every effort to create a desirable attitude toward music in the classroom and in the home through classroom listening to fine music and home listening to good musical radio programs.

(3) That appropriate behavior habits and courteous listening be established in the classroom and at home by informing parents of the behavior desirable for all listening, whether in the concert hall, classroom, or home, and enlisting their cooperation in encouraging the practice of these listening habits at home.

(4) That an effort be made to create within the home an awareness of and a desire to increase standards of musical taste through confidence in the ability to understand and enjoy good music.

(5) That the teacher contribute to increased listening repertoire by providing opportunity in the classroom, in addition to concert and radio experience, for the child to become thoroughly familiar with the music to be heard.

(6) That children and young people come to realize that satisfying and enjoyable experiences with good music are not only a worthwhile part of leisure time, but are of vital necessity to the complete, well integrated, and happy life of any child or adult.

Realizing that the majority of cities have no symphony orchestra to present concerts and that distances to cities are too great to permit transportation of either the students to the symphony hall or the performers to the distant cities, the following suggestions are made as possibilities.

(1) Concerts given by groups other than symphony orchestras, planned to meet the values and specific aims accepted by: (a) local community orchestras or all-city school orchestras, (b) exchange concerts between schools, (c) individual school assemblies and concerts with the kind of classroom preparation desirable for youth concerts, (d) individual school, civic, and community concerts where students and adults attend together with preparation provided for adults as well as students.

(2) Use of radio programs with listening notes and classroom preparation. (Monthly listening charts are available from radio networks—fine for bulletin boards.)

Two Extreme Examples

I. The Small Isolated School. In a town whose total population was under five hundred, a wide-awake teacher announced a series of three "Symphony Concerts." She was in charge of a room of forty-seven children and they were in grades 4, 5 and 6.

Pictures of the Boston Symphony were displayed in the room. The students became familiar with where the various instruments were seated. Mr. Koussevitsky

was discussed until the students felt he was almost a personal friend. Concert deportment was outlined as the result of class discussion so that when they were in a city and attended a symphony concert (assuming that, of course, they would attend when the opportunity presented itself) they would know just how all concert-goers act. The program consisted of the First Movement of the "Fifth Symphony" by Beethoven, "The Old Refrain" played by Fritz Kreisler, and "Invitation to the Waltz" by Weber, which were selected largely because they were offered from the library of the lady where the teacher boarded.

After recess, the children came into the room which had been rearranged as much as possible for the occasion. The atmosphere of a "special event" was present. Several boys had attempted to plaster their hair in place—this reflected the student reaction.

The recordings were played and the children applauded at the proper time and in the proper way. These children had a rich and musical experience which was truly education—all because this teacher was not willing to say that the distances to cities having orchestras are too great to permit transportation of either the students or performers, so therefore, nothing can be done about it. She was alert to the importance of the situation and was a real music teacher.

II. The Large Metropolitan School System. For the past twenty years in a large city which is the home of a famous symphony orchestra, children's concerts have been the regular and accepted thing. The School Board has a contract for the School Symphony Series. Instructions and information are not only distributed in bulletin form and by personal visits from the various supervisors, but by city radio-casts from the school's own broadcasting station. The programs are arranged by a school board employed music education consultant.

The programs are one hour in length with no intermission. Pre-arranged seating simplifies the entrance and exits of the audience and provides for rotation of the most desirable locations. Each group is accompanied by the teacher—the only adults present.

Each fourth-grade child may attend one concert. Children in all grades above the fourth may attend two concerts each school year. Thus, a child could attend a maximum of seventeen symphony concerts as he progressed from grade four to graduation.

The following schedule was followed for a recent school term:

Grade	Number of Concerts	Total Attendances
4	3	6,137
5-6	10	23,180
7-12	8	17,934

This entire school system (students, faculty and administrators) long have taken for granted the educational values of the concert experience.

A Proposed Study

A study has been proposed for the consideration of the different opportunities for and outcomes of music appreciation—in performing groups, listening groups, the concert experience, correlation with other activities, out-of-school music, etc., and perhaps to make definite and detailed suggestions as to what to do and what not to do in the classroom. "Concerts for Children and Young People" should occupy a proportionate place in this study.

Such a study would need to be made by a small group of people peculiarly fitted for the work. This study should have a common and authoritative aesthetic base, such as, Max Schoen's *Understanding of Music* (Harper & Brothers, 1945, pp. 149-

165). The work could progress along his three ways of aesthetic understanding—familiarity, analysis and interpretation.

(1) *Familiarity* need not become habituation in the sense of dulled response and automatic reaction. Familiarity is not only a necessity in good teaching, but in itself a pleasure because of the ever-newness of great music which measures the developing listener with every hearing.

(2) *Analysis* need not and should not be vivisection, destroying the emotional life of a composition. Properly done—and not overdone—analysis becomes a very live type of form study with master illustrations. It gives us the chance for that legitimate pointing out of some detail of beauty which might otherwise have gone unnoticed.

(3) *Interpretation* certainly need not and should not be the imposing of one person's responses upon another. It should be calling attention to unnoticed beauty and providing a background for listening for those whose own knowledge and experience is insufficient. Because music is an expression of life, the composer, his times, his country, and often his own statement of some particular inspiration or event connected with a piece of music inevitably become part of the background of appreciation of that music. Background, as every artist knows, is important only as it remains background. The artist teacher will never let the historical, biographical or correlative elements eclipse the music itself. As for that most dangerous of interpretations, the fanciful, a good teacher uses it cautiously, and always safeguarded by the personal "it seems to me" which implies, "how does it seem to you?" If, as Browning's painter said:

"Art was given us for that—
God uses us to help each other so,
Lending our minds out."

Why not lend our imaginations out to those who need them? Young listeners, having discovered that there is this delightful, imaginative response to music, soon make their own and need no more prompting and suggesting.

* * *

Leit Motifs*

By Lillian Baldwin

Music has welcomed you and words of greeting can add little to the hospitality which we hope you feel among us. My words will be directed to two thoughts, leit motifs, which I feel we should keep in mind as we consider the details of our particular interest—educational concerts.

First is the thought that concerts for children and young people are no longer to be regarded as mere delightful, occasional entertainments. They belong to music education as part of the basic activity of musicianly listening.

By musicianly listening we mean the enjoyment of music as a great literature and the appreciation of music as a fine art and as a humanity. A concert such as you have just heard which was planned for a particular audience, anticipated by weeks of preparation and presented as an opportunity to hear certain pieces at their beautiful best, is, of course, a perfect climax to a listening project. But it is by no means the only way to present great music to the listener. Time was when for some of you the pleasure of the past hour would have been shadowed by the thought, "Oh, yes, children in Cleveland or St. Louis or Los Angeles can enjoy the music of the masters, but my small town, or my rural school children, what about them?" Today, thanks to radio and phonograph, children everywhere can enjoy fine music, even though they may not see an orchestra in its multiple person and teachers everywhere can foster musicianly listening. The selection of a unified program of music to be

*From a talk given at Severance Hall, Cleveland, Ohio, following a Childrens' Concert by the Cleveland Orchestra which was directed by Rudolph Ringwall, Associate Conductor, April 1946 (biennial convention of the MENC).

studied, its presentation in the classroom, its place in a listening repertoire which is being built up in the school years, its carry-over in the life of the child and of the community—all of this can be much the same, concerts or no concerts. The listener's joy is for all of us and, if for some of us it seems a little harder to achieve, we accept the challenge. It is the good old American way to match any odds with work and wits for the sake of something we really want. What we want is widespread enjoyment of music.

My second thought has to do with numbers—the large numbers that always crowd into the children's concert picture. Young listeners by the thousands are a thrilling sight. We are all proud and a bit excited over those five-figure totals. They sound simply wonderful in an orchestra's publicity! But we who are dedicated to children and to music should be interested in numbers only as they indicate a beautiful experience shared ten thousandfold. It is not the number of children that troop into a concert hall—not the quantity but the quality of the listening that counts. It is not the collective attention and the applause—some of it we know is explained by mass psychology—that is most important. It is what the concert experience means to each individual child. Far more rewarding to me than any impressive door count is the pencil-scrawled letter of a small boy beginning, "Today was the happiest day of my life because I heard a great orchestra play," or the familiar perfect tribute, "The music made me feel glad inside." Let's not be betrayed by numbers. Let's not lose the child in the crowd!

Nor should we be betrayed by knowledge—those facts about music that can be so neatly taught and tested, facts that can so slyly fool us into thinking that we have been successful in spreading the love of good music. That a child should know Shakespeare's story of a *Midsummer Night's Dream* means that he shares Mendelssohn's source of inspiration, in other words, the background of creation and appreciation has become one and the same. And that a child should know what a good time young Felix Mendelssohn had painting Shakespeare's characters in a gorgeous musical frieze—this is all very interesting. But what really matters is that the listening child should *feel* the fairy lightness, the tenderness, the humor and the strength of that music and be uplifted by it. Unless this happens, nothing in the world can make Mendelssohn's *Midsummer Night's Dream* music great music for that child. The aesthetic experience is the reason for music's being—the only reason. Music does not exist in the world that you or I may teach it! The aesthetic experience is one of *felt values*, and, like that of religion, is always intimate and personal. Each of us creates his own. The child creates his largely from the opportunities we provide for him. If we are really educators in the fine, literal sense of the word "*e-ducere*," to *lead out*, we must first make the aesthetic experience of music for ourselves, then lead, not push our children "beside its still waters."

* * *

Suggestions for Future Consideration

- (1) Ways to provide more concerts and music listening experiences with preparation for *all* youth.
- (2) Encouragement of local radio stations to present more concert programs with advance publicity or program notes on the music to be played.
- (3) Requests for publicity and program notes from fine orchestra programs such as The Standard School Broadcast, New York Symphony, Boston Symphony, Cleveland Symphony, etc.
- (4) Means of enlisting interest and support of administrators in the importance and necessity of making possible all-city orchestra concerts, exchange concerts between schools, and community group concerts for children and young people.
- (5) Importance of enlisting community interest and support in organizing and financing Civic Music Concerts presenting concert artists.

Recommendations

(1) That a standing curriculum committee be appointed to carry on the study of Concerts for Children and Young People as a part of Music Education.

(2) That concerts for children and young people be included and integrated with the regular school music work.

(3) That the committee's study of these concerts as a part of music education be extended to concerts by semi-professional, community and school organizations so that wherever possible the benefits of audience training may come to children who live out of range of professional concerts.

(4) That the committee set up certain standards—musical, educational and social, which must be met if concerts for children and young people are to be considered music education.

(5) That the committee on Concerts for Children and Young People join with the committee on Music Appreciation and History and the committee dealing with records in sending a resolution to recording companies that would include (a) the appreciation of all music educators for the material which they have supplied, (b) the necessity for supplying as quickly as possible a basic record library to be used by music educators for use in appreciation lessons, radio and concert preparation. The availability of this record library should not be dependent upon the volume of sales but as necessary equipment for music educators, (c) that recording companies should seek the counsel of music educators who would gladly supply lists of needed recordings.

(6) That the committee's findings be recognized as a consensus of the best professional opinion on the subject; that these findings be made available to all music educators in the hope that they may improve relations between music teachers and school administrators, and between schools and outside organizations—orchestras and artists providing the music.

Section III

General Techniques and Administration

AUDIO-VISUAL AND SCIENTIFIC AIDS IN THE FIELD OF MUSIC EDUCATION

THE LAY CONCEPT of the term "audio-visual aids" has been largely limited to the use of films, recordings and radio. A major part of the recent thinking and investigation has been centered in these three areas. However, it must be remembered that such items as charts, diagrams, maps, posters, models, pictures and photographs, cartoons, slides, and general exhibits have played a part in education for many years. These must still be considered as visual aids to better and enriched teaching. The radio may be considered as an "audio" aid while television and sound films are a combination of hearing and seeing or "audio-visual" aids.

The 1946 report dealt with four major aspects of this entire area: (a) Radio, (b) Films and Projector Equipment, (c) Recordings and Record Making and Playing Equipment, (d) Other Mechanical and Electrical Equipment—Scientific Aids.

Radio

General Statement.¹ The influence of radio in music education is a serious and important matter. The influence of radio is, or should be, well known.

There are radios in ninety per cent of our American homes and music is heard in these homes many hours each day. The young people living in these homes absorb the music language of their choice just as they absorb the spoken language with which they are associated. No intelligent person would argue the point that French children absorb and respond to the French language or that Chinese people absorb and respond to the Chinese language, but he will insist that through some legerdemain, other music language can be substituted in school for the music of the home environment. This would be practically impossible even if the same length of time could be given to school music as is spent on the radio music at home.

The results of this listening are now equally obvious from a survey of the taste in music shown by the men and women in the armed services. This survey shows that as much as seventy-five per cent of the listening of these men and women was devoted to music which is not the type of music stressed in school.

This same discrepancy between in-school and out-of-school activities is found in all the experiences of pupils, but other educational agencies have recognized it and have made recommendations to improve the situation whether or not these recommendations have been accepted by the rank and file in the profession. In the ninth yearbook issued by the Department of Supervisors and Directors of Instruction of the NEA,² the following statement is found: "There can be no doubt that photoplays and radio literature programs are of several levels of merit, from the fine and artistic to the crass and vulgar. The school, again, has two choices: first, it can ignore or condemn the screen and the radio, believing that their influence is negligible or that training of literary taste through reading good books will nullify their influence; or second, by direct and indirect procedures, it can train children to sift out what is good from what is bad and even to enjoy and prefer the good. There is valid evidence that this can be done in photoplay appreciation; that it can be done to some extent in radio appreciation cannot be doubted."

This viewpoint is further clarified in the report issued in 1937 by the National Council of Teachers of English:³ "First, the pupil should be given (in our literature curriculum) experiences that have intrinsic worth for him, *now*. No matter how

¹By Floyd T. Hart.

²*The Development of a Modern Program in English*, 1936.

³*The Special Curriculum in English*, p. 18, New York: D. Appleton-Century Company.

much the story may thrill sophisticated adults who make and teach the courses, no matter how much the play may inspire us or the poem charm us, if it is beyond the intellectual and emotional range of our pupils, we are worse than wasting time to attempt to impose it upon them To argue that, even though the pupils do not like it it is good for them, is to lose sight of the fact that their lack of pleasure is conclusive evidence of their failure to get the experience adequately."

It is necessary to take steps in dealing with this in-school and out-of-school music listening situation. The first step to be taken is to modify our in-school music activities so that we may reach the experience level of the vast majority of boys and girls. This can be done without affecting the present high standards of performance activities for the select groups which are now so prevalent throughout our nation.

In-school Use of Radio. The in-school phase of radio use in music classes presents problems of divergent natures such as, (a) national network and local stations, (b) use of network programs by local stations, (c) adequate equipment in schools, (d) programs of musical value broadcast during school hours, (e) fitting of broadcast time into school schedule, and (f) all-school participation versus participation of groups available at time of broadcast.

The local station provides an invaluable opportunity for worthwhile educational programs. In many localities, programs devoted entirely to music, or programs in which music is an integral part, are broadcast for school use. Programs of this nature have been successfully used by music departments in cities such as Cleveland, New York, and Philadelphia, and by colleges such as State Teachers College at Indiana, Pennsylvania, Michigan State College at East Lansing, University of Wisconsin at Madison, and University of Minnesota.

Advance information must be made available in order that music teachers may have ample time to select programs for school use, to prepare themselves and their pupils, and to advise pupils about programs for home use.

Out-of-school Use of Radio. For out-of-school listening, teachers should investigate and evaluate the entire field and encourage students to do the same. Utilization of such out-of-school listening could involve discussions, reports, materials for bulletin boards, radio listings, suggestions for programs, etc. Newspaper listings and bulletins from commercial stations and sponsors are available.

Music educators should write letters of appreciation to broadcasting studios and to sponsors who are endeavoring to bring worthwhile musical programs to the public. Children should be urged to listen to these programs and write their comments to the sponsors, thus helping to further the continuance of worthy programs and at the same time intensifying the interest of the pupils through the feeling of personal contact with the broadcasting studios.

Broadcasting by School Groups. Broadcasting by school music groups can be an important adjunct to the program. The following points should be noted: (1) Performance before a microphone differs from stage performance before an audience. (2) Music educators should study broadcast technique. (3) Pre-broadcast transcriptions should be made whenever possible for analysis by performing groups.

Criteria for Script Writers

- (1) The program must have unity; all should contribute to a central idea.
- (2) The subject matter should be educationally important. A good test is whether or not the facts or anecdotes would be logically included in the curriculum.
- (3) The program should induce a considerable portion of listeners to explore the subject more completely by reading, by discussion or other self-educative activity.

(4) There should be a summary at the close to establish the major points in the minds of the listener.

(5) The selection and presentation of the material should be such that voluntary interest will be aroused.

Criteria for Attracting and Holding Attention

(1) The attention of the listener should be gained in the first twenty seconds. Novelty sounds, theme music, interest-challenging statements, or provocative dialog may be used.

(2) The curiosity of the listener should be aroused during the first minute of the script.

(3) The program should be directed to the audience most likely to be listening.

(4) Keep in mind the limitations of listeners both in terms of vocabulary and experience.

(5) The subject of the broadcast must be interesting to a large proportion of listeners reachable at the time and through the outlets available.

(6) A good presentation calls for listener participation. It may be nothing more than keeping time to music, laughing, using paper and pencil, or an emotional response, a desire to take action for the cause presented.

(7) Each voice or sound should be clearly established for the listener.

(8) Dialog lines should be short and to the point.

(9) The lines of a script should advance the plot or the subject matter steadily toward the climax.

(10) Proper preparation for sounds and action should be made.

(11) Detailed and complete directions for the production director and music director should be given.

Frequency Modulation (FM).* Frequency modulation broadcasting is very significant, particularly as a music education aid of the immediate future.

When we consider the fact that for every hour the average American spends reading he listens to the radio *five* hours, we begin to realize the potential educational value of radio broadcasting, especially FM broadcasts.

Control of practically all available facilities for standard broadcasting by commercial interests has prevented the development of radio as an educational medium by educational institutions. However, the advent of Frequency Modulation (FM) broadcasting, with its superior qualities and economy of operation, provides a second, and probably final opportunity for educational institutions to utilize radio as an educational medium.

At the insistence of educators the FCC in 1944 reserved 20 channels (wave lengths) in the new FM field, for exclusively non-commercial educational use—sufficient for some 2,000 FM stations in the U. S. A. Now, two years later [1946], there are only 4 FM educational stations in operation and a dozen more planned, while commercial interests are operating 50 FM stations and 700 more are licensed for immediate construction.

Inasmuch as music is a natural voice of radio, the music educators should take the lead in establishing FM educational stations in their respective communities.

Conference members and all music educators need to give full support and cooperation in promoting the establishment and use of state-wide networks of FM stations exclusively for educational use; and every music educator should check with his administrator as to the possibility of joining the FM movement.

*By Joseph E. Maddy.

The Use of Transcriptions.* A little more than a generation ago, sound was something intangible to be stored only within the limitations of memory. Through the innovation of electrical reproduction, sound has been harnessed; and it is now possible to reproduce a violin note, a Gregorian chant, or a concerto at will. That which once belonged to the "fleeting moment" on a concert stage or over the radio is now of the ages. It is this factor of permanence which is important to the music educator, for he has the world's music at his fingertips. Music of all forms, all periods, all nations, presented in programs broadcast by the finest symphonies and artists of our times can be preserved on transcriptions and made available to the music educator. In this way, music is within easy reach of the student in the classroom at a time when the live program may not be available. One can come to know the masters, the hymn, the tone poem, or the simplest musical notation. Such a wide scope is not without educational value.

A transcription is the recording of a radio program. Primarily, a transcription is used for broadcast reproduction. But today several radio companies are preparing to make their transcriptions available for home and school use. Most transcriptions are on sixteen-inch discs, and are designed to revolve on the turntable at thirty-three and a third revolutions per minute. This means the possibility of fifteen minutes of program material instead of the three minutes of a ten-inch phonograph record (revolving at seventy-eight revolutions per minute), or five minutes for a twelve-inch record.

Another factor in the use of transcriptions which is important is that of repetition. Educators have long realized that repetition is basic to the learning process; and the more often one reacts to a stimulus, the more definite his reactions will be. In the case of the music student, he not only can fixate factual material more clearly in his mind by listening to music repeated, but he can also sharpen his sensitivity to that which he hears. It is only natural, then, that the use of transcriptions as a teaching device should open limitless channels of study to both the vocal and instrumental music student—the study of rhythm, tone quality, clarity of pitch, melody, harmonic progression, music forms, history and development, composers' styles, instrument identification, passage spotting, comparing of techniques, arranging, interpretation—in fact, the entire range of music whether it be studied as art or as science.

Therefore, the educator can gain much by using transcriptions to impart knowledge to his students because in this form music offers a wide range of material, otherwise not available, and enables the music student to crystallize specific knowledge through repetition.

The use of transcriptions is only beginning, but it will be well for teachers to watch this field, for soon both catalogs of transcriptions and of special school machines for playing them will become increasingly available. Indeed, the new machines will operate at dual speeds and can thus play both transcriptions and records of all sizes. Teachers will readily appreciate what it will mean to have such a wealth of musical material at their command.

The 16mm. Film in Music Education—A Survey

Believing that the use of 16mm. films in music education was a subject of paramount interest and importance, Helen C. Dill sent a questionnaire to a carefully selected group of music educators throughout the United States and Canada. A list of 160 leaders in music education was chosen with careful consideration of (a) geographical spread throughout the six Divisions of the Music Educators National Conference, and (b) spread in levels of teaching. Eighty forms were returned from the United States and represent thirty-two states distributed among the Conference

*By Judith Waller.

Divisions as follows: Eastern 8; Southern 4; North Central 8; Southwestern 4; Northwest 4; and California-Western 4. The individuals filling out the questionnaires were: nine high school music teachers; supervisors of music in seventeen major cities (population over 100,000 by 1940 census); supervisors of music in fourteen minor cities (population under 100,000 by 1940 census); four county supervisors of music; five state supervisors of music; eleven college music instructors, and fourteen university music instructors. Two other university questionnaires were sent in but partially completed, and four questionnaires were filled out and returned from music educators not at present engaged in active teaching.

Equipment. The number of projectors available ranged (a) for towns and cities from "none," to 500 for a large metropolitan city; (b) for counties, from fifteen projectors in a small town serving 5,000 children to two hundred fourteen serving 110,000 children; (c) for states, from fifty projectors serving 25,000 children to 3,400 serving an ungiven number of children. Out of eight colleges reporting one had no projector, four had one projector each, and three had two projectors. Out of thirteen universities reporting, two had no projectors, one listed "some," one listed "several," two listed one, two listed two, two listed six, one listed eight, one listed ten, and one listed fifteen. The six high schools reported that three had two projectors; two had two projectors and one had six projectors.

Sixty-six reports listed frequency of projector use as follows: Fifty—frequently; thirteen—occasionally; and three—seldom.

Music films were used much less according to sixty-nine reporting when only sixteen wrote "frequently," thirty-one "occasionally," sixteen "seldom," and six "never." Of sixty-three reporting on where the projectors were used, forty-three said in classroom; thirty-three said in auditoriums; and twenty said in general assemblies.

Music Films. Space had been left in the questionnaire for a list of six 16mm. music films found of value. From the reports of sixty persons only one film was found to be used in all six Divisions of the Conference, and that was the Erpi film on the *Symphony Orchestra and its Choirs*, listed by forty-five people. The next films in order of rank were *National Music Camp*, at Interlochen, Michigan (with seventeen listings), *Iturbi*, *Stephen Foster*, *Sound*, *Acoustics*, *Music of the Masters*, *Magic Strings*, and *Music in the Sky*. Many other films were mentioned once or twice.

Future Needs. The third main division of the questionnaire was a list of eleven topics suitable for future films. The question, "In which of the following fields would you like to have 16mm. music films?" was to be checked "A" for *very important*, "B" for *moderately important*, and "C" for *unimportant*. Allowing three points for each "A," two for each "B," and one for "C," the order of preference in topics for future music films were figured for each Division of the MENC. Then the seven highest-ranking topics for each Division were listed and the results added to find the order of rank. It is as follows: *Playing of Instruments* and *Understanding of World Culture* each received six votes; *Masterpieces of Music*, *Famous Musical Organizations*, and *How Instruments are Made*, received five votes; *Biographies of Music*, and *Music and Human Destiny*, each received four votes. Since nine reports did not check *Fundamentals of Music*, its total fell below the others.

General Conclusions

(1) The sampling of information on projector equipment shows a fair number of projectors in most of the communities reporting. In many cases there is a projector for every 400 of school population.

(2) The projectors are used "frequently" for other than music teaching by 75 per cent of those reporting use. The projectors were used for music films "fre-

quently" by 23 per cent, and "occasionally" by 46 per cent of those reporting. The music films are shown in the "classroom" by 68 per cent of the reporters; in the "auditorium" by 53 per cent of the reporters and in "general assembly" by 32 per cent. Many systems reported all three uses.

(3) At the present time only one film has received nation-wide recommendation as being valuable for music teaching. This is the Erpi film on the *Symphony Orchestra and Its Choirs*, listed by 75 per cent of those reporting. The color film on the *National Music Camp*, at Interlochen, Michigan, was listed by 28 per cent. Next in value were listed the *Iturbi*, *Stephen Foster*, *Master of Music* films.

(4) It would appear that films featuring symphonies and great artists lend themselves well to teaching purposes. This may explain why those topics received high consideration among the list suggested for future needs.

The topic of "Understanding of World Cultures Through Native Music" was almost unanimously marked "A" by all reporters, except at the university level, suggesting it best fills the need of lower levels. Just the reverse was true of "Orchestral Scores with Themes Marked," which college instructors liked. In other words, not all topics are of equal value at any one level. It is suggested that producers consider this factor of levels when choosing possible music topics.

Splendid additional topics and comments were given by most of the prominent music educators who sent in the forms. Many of them expressed the hope that fine music films would be made by companies working along with music educators to attain results desired by both.

Major Music Films*

The interest that takes thirty million school children to the movies weekly cannot be ignored by serious music educators. The audience classification of a major film is very important, for one cannot justify recommending musical values in pictures or using them in classrooms unless they are the type of film that is right in every way for children to see and hear. Music teachers are urged to work closely with the local movie-theatre managers. They are civic-minded citizens and anxious to cooperate for the good of their communities.

The best way to teach a deserving Major Music Film of family or mature-family classification is to take students to the theatre, or, if the film is sufficiently deserving, arrange with the theatre manager for a special matinee. There is much to be gained by such group enjoyment. The stimulus such a trip inspires is catching and is bound to extend into the home. Thus a worthwhile musical experience is enjoyed by the whole community.

The overwhelming success of the first Major Music Film on the list—Columbia's *A Song to Remember* started a new cycle in the motion-picture industry that is a tremendous help to the cause of music education. Robert Bager in the New York Telegram wrote of it, "I believe that unintentional propaganda of this kind does more for music in the long run than all the formal presentations put together. At least it *starts things going* and there is no reason why entertainment and education cannot continue to prove mutually supporting forces."

Every sort of audience classification has given the two musical films *A Song to Remember* and *Rhapsody in Blue* a place among the best ten of the year (1945). *Anchors Aweigh* on the list of films containing Selections of Standard Works was third on the boys' and girls' list of the ten best. To have *Iturbi*, *Grayson*, *Sinatra* and *Kelly* appear in a top film together breaks down that feeling so many have had that the classics are above them.

To teach a student to appreciate the musical score of a picture is a difficult task.

*By Stanlie McConnell.

The average pupil is too engrossed in the story of the film to actually listen to what is going on simultaneously in the musical score. A picture such as *Saratoga Trunk* is a fine one with which to start, as it is an example of the *leitmotif* type of score, the easiest to hear once the idea has been explained.

The best 16mm. film for worthwhile musical study was the Russian film *Lenin-grad Concert Hall*. It includes excerpts from classics, and both ballet and folk dancing. Another excellent Russian film is *Russian Folk Dances*.

Three English-made films are recommended. *Listen to Britain* shows a war day in Britain and includes the "Mozart C Minor Concerto" played by Dame Myra Hess. *Lessons from the Air* is a study of England's radio education program for children and includes lessons in singing, appreciation, and rhythm. *Stricken Peninsula*, a postwar documentary of Southern Italy, has a splendid score by Vaughn Williams.

Of the American made films, *The River*, with score by Virgil Thompson, and *The City*, with score by Aaron Copland, are recommended.

The best film scores were made during the war for the Office of War Information or other documentaries. Released from Hollywood's insistent demand that film music must be in the romantic style, they proved that a modern score can be much more effective and appropriate for a modern topic.

A list of available documentary films with outstanding scores should be compiled. They are important not only because they represent a great advancement in the field of film music, but also because they make available representative works of our best contemporary composers.

Film and Projector Equipment

Many questions have arisen in regard to projector equipment. These involve chiefly the features to look for when making a purchase so that the machine will best meet the needs of a particular situation. The following outline was prepared by James F. Nickerson in cooperation with Paul Wendt, Director of Visual Education Service at the University of Minnesota.

Types of Equipment. There are eight different major types of film and projector equipment, as follows:

(1) *Standard Slide Projector.* This projector handles 3¼"x4" glass slides for projection on a screen under a variety of light conditions.

(2) *Miniature Slide Projector.* This newer projector handles 2"x2" glass slides.

(3) *Film Strip Projector.* This small, compact projector handles a film strip from 12" to 48" in length containing a dozen or more pictures in sequence.

(4) *Opaque Projector.* This projector is designed to reflect light from a picture or other object or material by a series of mirrors through a lens on to the screen. It demands a very dark room.

(5) *Micro-film Projector.* Present library facilities are designed to give a relatively small (18"x18") reflected projection on a ground-glass plate of pages of a book, musical score, or pictures from long rolls of 35mm. film containing a sequence of such prints or pictures. A screen projector similar to a film strip projector and equipped to handle these large rolls of 35mm. film would be helpful for classroom work.

(6) *Silent Movie Projector.* A film being projected is given a rapid intermittent motion as it passes the light in the machine and consequently this motion appears to be continuous on the screen.

(7) *Sound Movie Projector.* This film has a sound track which makes possible the accompaniment of sound effects. The projector is similar to the silent movie projector but has the additional apparatus needed to produce sound from the track on the film.

(8) *Combination Projectors.* Many projectors combine the features of two or more of the types listed above either through design or by special attachment.

Movie Projectors—Silent and Sound. In analyzing the needs of a particular school situation many requirements and features should be taken into consideration. The following outline material deals specifically with silent movie projectors and sound movie projectors. (See items 6 and 7 on the preceding page.)

Analyzing Your Needs in 16mm. Movie Projection

Type of Set-up Desired

(1) *Showing Films Within the Classroom:* If this increasingly popular type of projection is best for your system, special attention must be given to portability of projector, speed of set-up and break-down of equipment, sound quality and room acoustics, picture brilliance and room darkness, emergency repair by the operator, blackout facilities, and the type of screen.

(2) *A Special Visual Aids Room:* If this is the practical answer for your system special attention can be given to picture quality, high fidelity of sound, silent and sound speeds, reverse, stop-frame and other special features, screen type adapted to the specific room, and acoustical treatment of the room.

Number of Projectors

(1) *For Systems or Building Units With One Projector Only:* If there is but a single projector special attention should be given such features as having both sound and silent speeds in the one projector, reverse, stop-frame, dependability, PA and phonograph adaptation and speed of repair and service.

(2) *For Systems or Building Units With Two or More Projectors:* The features indicated above are not so important with two or more different projectors. Owning two or more different types of machines will permit adaptation to any special needs you may have.

Operating Personnel

(1) *Student or Teacher Operators:* If your system uses student or teacher operators special attention should be given to portability, simplicity of operation procedure, ease in training students and teachers for operation and minor maintenance.

(2) *Special Operators:* With an operator-specialist simplicity and trainability are of less importance, and other salient features may be stressed.

Features to Consider in 16mm. Equipment

Dependability

(1) Good service and repair history for a given make of projector in operation over a period of time.

(2) Projector permanently mounted within a rugged carrying case.

(3) Protection of film against damage by scratching, tearing, etc., while projector is in operation.

Portability

(1) A minimum of weight.

(2) Small, compact cases for the projector and speaker.

Simplicity of Operation

(1) *Speed of Set-up and Break-down:*

(a) *Reel Arms:* Reel arms and belts should be attached and should not interfere with the table upon which the projector is mounted.

- (b) *Threading*: Film gate and sprocket shoes handy to regulate; sufficient light source to aid in threading film in darkened room; a line indicator or other means to indicate film path; a regulator or line indicator for length of loops in film.
 - (c) *Focus and Framing*: A vernier elevation adjustment for projector case; a sensitive control for lens focus; a frame line adjustment.
 - (d) *Switches and Controls*: All switches and controls should be readily accessible to the operator and easily read even in a darkened room.
- (2) *Ease in Training the Student or Teacher to Operate Projector.*
- (a) Adequate manual of directions.
 - (b) Simplicity of design.

Picture Quality and Brilliance

- (1) Maximum brilliance possible. This permits operation under a wide variety of light conditions. (To test—if no light meter is available a visual comparison can be made by setting two projectors side by side and projecting on adjacent parts of the same flat white screen. All other conditions must be equal.)
- (2) Uniform field free from bright spots and shadows.
- (3) Sharp focus over entire area of picture. The SMPE* picture test reel provides ideal targets for testing.
- (4) Steady picture free from jittering. (A projection framed so that the frame line is visible on the screen will help differentiate between jitter due to poor photography and that due to poor projection.)

Quality of Sound

- (1) Clear, intelligible sound free from distortion.
- (2) Tone control to permit adjustment of tonal balance to different rooms.
- (3) Good tonal balance between "highs" and "lows" with tone control on normal or high fidelity position.
- (4) Sufficient amplifier and speaker output to fill without distortion the largest auditorium in which the projector will be used.

(There is an SMPE sound test reel available. It includes a buzz track for checking the position of the scanning beam, tones of various frequencies from 50 cycles to 6,000 cycles for checking the adjustment of the sound optical system and the range of reproduction, male and female voices for checking intelligibility, piano music for checking clarity of reproduction and freedom from waver, and symphony music for checking range of reproduction and volume handling capacity. For more accurate measurement of frequency response of the projector sound system a volume-indicating meter can be placed on the output of the amplifier and measurements taken of the output at the various frequencies supplied by the SMPE test reel. A frequency response curve can be plotted from this data.)

Maintenance

- (1) Use of standardized replacement parts which are easily secured.
- (2) Ease of minor replacement: (a) easily accessible projection and exciter lamps, fuses, belts, etc.; (b) emergency repair kit containing extra projection lamp, fuses, belts, small tools, oil, etc.
- (3) Adequate service and checkup facilities for projector in your territory: (a) availability of service "on call"; (b) reasonable cost and availability of major repairs; (c) regular service policy including checkup of equipment at certain intervals.

*Society of Motion Picture Engineers, Hotel Pennsylvania, New York, N. Y.

Other Features

(1) *Sound and Silent Speed:* Older silent films (16 frames per sec.) can be shown on sound speed (24 frames per sec.), but the action is speeded up. For general use both speeds are desirable.

(2) *Reverse:* On occasion, reverse is desirable for certain films but the sound must be turned off during the reversal.

(3) *Stop-frame:* This is of limited use for certain detailed study of a picture. The sound must be turned off for this feature.

(4) *Lens Assortment:* Different projection conditions demand lenses of different focal lengths. Investigate your needs for average use and for any special use you may have for the projector.

(5) *PA and Phonograph Use:* This is sometimes advantageous and the special equipment—microphone and phonograph pickup—must be matched to the amplifier.

Screens. There are three common types of screens—flat, beaded, and silver. Each serves a somewhat different purpose. The beaded gives greater intensity of illumination but only within a narrow angle of view on either side of the projector beam. The flat (matte) screen gives less illumination but it is more evenly distributed when viewed from all points in the room. The less-used silver screen is somewhere between the two in terms of intensity of illumination and even distribution of light to all seats, but it is less adequate for color projection. At present the portable roll screen is a practical answer for general classroom purposes, but eventually a screen will be permanent equipment in every classroom.

Cost. A comparison must be made of the net cost of the equipment with other equipment of equal quality, including an estimate of future service costs.

The Use of Films

Films will be found useful in most phases of music education. It is recognized that the use of music films is quite undeveloped as yet. This is due partially to a lack of necessary equipment and suitable films. Persons interested should investigate rental libraries available in some higher educational institutions and maintained by some commercial manufacturers. There are also a number of fine films sponsored by private industry which should be investigated, and of course the music scores of many of the current commercial films shown in the local theatres are recognized by the music educator as worthy of consideration and recommendation to pupils.

Several educational film companies have made films with emphasis on music, or have used music as incidental to the film. These companies express the desire to know the opinions and needs of music educators in order to enlarge and improve their offerings.

Carl Nater, of the Educational Department of Walt Disney Productions, speaking at Cleveland, said, "As a body representing the national field of music education, survey your own teaching problems. Prepare a proposed film program which states in simple terms which films you, as a group, have decided the music subject-area needs. State the type of subject matter that should go into each film. Canvass your members to settle on proposed selling prices for the films. In short, state specifically what you need, want, and will buy. Then announce this plan to the film producers of the country, and I honestly believe you will be smothered by announcements in turn from the producers that they were embarking on production."

Recommendations to Producers

It is recommended to the film producers that in planning to supply the needs of this field they consider producing school films of high standards in the following classifications:

(1) **General Music Techniques.** (a) Rhythm, including audience participation; (b) musical test—phrasing, dynamics, control, quality of tone, mood, nuance; (c) conducting—choral, various styles, elementary and advanced; (d) conducting—instrumental, various styles, elementary and advanced.

(2) **Choral Field.** (a) Teaching a rote song; (b) choral techniques, such as blending, tuning, dynamics, diction; (c) music reading; (d) changing voice; (e) physiological aspects of vocal production; (f) performances of excellent choral groups—large and small.

(3) **Instrumental Field.** (a) First steps in playing all instruments—posture, embouchure, position, etc.; (b) instrument manufacture with consideration of physics of sound, making reeds, etc.; (c) instrument care and repair; (d) instrument class teaching technique; (e) class piano teaching technique; (f) marching bands, training and maneuvers; (g) drum major baton signals; (h) aids in connection with printed textbook series.

Advantages of Educational Sound Films

(1) Motivate, intensify, and verify through visual means experiences which otherwise are auditory.

(2) Overcome difficulties of time and space as limitations of the students' experiences. For example, by presenting certain short subjects available in sound films, students in a small town may see and hear a large symphony orchestra when it would be impossible for such an organization to appear in their community.

(3) Present good performances of music and drama and of the two together which are not otherwise available to school audiences.

(4) Speed up the process of learning certain types of information.

(5) A most attractive and stimulating form for the presentation of general information, thereby developing the attitude that learning can be a pleasant experience.

(6) Provide a relatively relaxing opportunity for concentration upon detail.

(7) Slow-motion pictures may be used to illustrate instrumental problems. Animation may be used to show phenomena not evident externally, such as the inner workings of an oboe.

(8) Provide experience with a wide variety of musical performance.

(9) Film treatment would be particularly appropriate for teaching the history of music and with some aspects of musical composition. Such films should be absolutely authentic.

(10) Provide a general stimulation of interest in music on the part of an entire student body. Such films might well include the lives of great composers and interpretations of great compositions.

(11) Used to dramatize effectively what is otherwise beyond the group, as for example, biographical dramatization.

Suggestions for Use of Sound Films

(1) Careful preparation before the film is seen, but not preview the film.

(2) Skillfully planned "follow-up" of the film.

(3) When educational films include a musical score, this, together with pertinent information on its background, should be studied by the student.

(4) A close association between the film and actual instrumental practice, each supplementing the other, depending on the subject matter.

(5) Careful attention to the quality of the physical equipment for projection.

(6) Commercial films having outstanding musical accompaniments should be shown to as many students as possible. The students will come to appreciate the significance of film scores as an art.

(7) A detailed study of music through films should be reserved for the classroom and limited to music students.

(8) Talented students should be encouraged to practice composing for various types of films.

Current Educational Film Needs

(1) Educational films in the field of music should move beyond the limited topics of composers and their compositions, and should give attention to modern developments in the field of sonorities, electronics, acoustics, etc.

(2) A variety of techniques of camera and animation should be used.

(3) Films should be used to develop a knowledge and an understanding of the history and development of film music. In this connection, "The Voice that Thrilled the World," a short produced by Warner Brothers, is recommended.

(4) More biographical sketches which are faithfully done.

(5) The musical accompaniments for scenic films should be more carefully selected.

(6) Additional experimentation such as Fischinger's "In the Field of Abstract Interpretations," "The Color Organ," etc.

(7) More and better films which present operatic materials.

(8) Short pictures which are entertaining, but also educational (such as those made by Sigmund Spaeth) are needed.

Suggestions to the Music Educator

(1) Be familiar with what the film composers have to say on the subject of their own work.

(2) Have training, experience, and taste enough to direct the experiences of students so that improved taste and judgment will result.

(3) Draw attention to good films in local theatres and urge the use of visual materials in their own schools.

(4) Prepare the way for specific films by outlining the contents and pointing out the significance in advance.

(5) Make their wishes known to film manufacturers. Emphasis should be placed upon short subjects which are far more practical than feature pictures.

(6) Encourage and skilfully direct the discussion of musical scores for films in their music classes.

Recommendations Concerning Sound Films

(1) A greater correlation between the motion picture theatre and the classroom.

(2) A plan be worked out through the MENC for a complete revision of all listed classroom material to include a review of new material, with a classification according to the various school levels and for the different types of music class.

(3) A committee of successful teachers should work with one or more film manufacturers in creating new films which will aid in the technical approach to vocal and instrumental study. Films of diaphragmatic breathing, tonguing, correct embouchure, bowing of string instruments and other details difficult to demonstrate correctly, should be successfully designed for classroom use. A film on the repair of instruments could be valuable to teachers and students who must meet this problem.

(4) A study of numerous educational film possibilities be made through the MENC, resulting in definite suggestions or recommendations to film producers. Some

ideas proposed include condensed screen version of certain operas of not over forty-five minutes' duration, condensed versions of *Fantasia*, *One Hundred Men and A Girl*, etc. Films depicting native dancers, instruments, and folk singing, short histories of various instruments, instrument manufacture, the use of the color element in music biographies, etc., could well be made.

(5) All film distributing agencies be asked to give a detailed description in their catalogs of all films available for rental or purchase. Merely listing the title of the picture is insufficient and often entirely misleading. The educator should know what group performs the music, what medium of expression is used and whether the music is a straight portrayal of the score or a picturization in story form.

Records

Commercially made records have been a basic part of music education for many years and will continue to be of increasing value. Music educators are urged to investigate recent books, articles and listings for new materials and methods.

The use of locally cut recordings are becoming very common. This teaching tool is closely allied with transcriptions for radio broadcast but has many classroom uses.

Suggestions and recommendations for the use of recordings and transcriptions have been made under numerous headings in this book where they have seemed to be most pertinent.

Recording Equipment

The value of recording equipment as a part of school and studio equipment is recognized and encouraged when used as a stimulus for self-criticism, self-evaluation, and artistic improvement. The loss of educative values when such recordings are used for advertising and competitive purposes is deplored.

It should be understood that good equipment and good engineering, both for recordings and for playing records, are essential if this type of educational aid is to be truly beneficial. It is important that the full scope of usability be investigated when recording equipment is purchased.

Phonograph Recordings for Patterns of Performance. Some music book publishers have provided special albums of recordings to supplement their published songs. There are questions which need to be answered, such as: *What is the teacher response? What are the most helpful uses? What are the chief weaknesses? How could they be improved?*

School and church choirs have occasionally employed fine recordings to aid in learning new music. Singers respond with immediate interest to new repertoire and hasten to master the score. Some directors report that desirable tone quality and consideration for expressive factors can be secured quickly by playing model recordings. Unfortunately, choral and art song literature has been neglected by the major record companies. The Juilliard School of Music has announced its intention to make and distribute recordings of rare and unfamiliar music, and of new works especially commissioned for school use. Some public schools have shared successful pressings of a cappella motets with other schools. A set of model recordings and instructions for teaching easy anthems has been made by J. Spencer Cornwall of Salt Lake City, Utah.

Professional conductors employ recordings continuously to study new scores and various interpretations, as well as to review their own performances. The question has been raised whether some of the school conductors' clinics might be recorded for the benefit of many teachers who cannot attend all sessions. Some publishers have indicated a willingness to sell recordings of some of their new publications and are taking the initiative in extending this service.

The private student of music has something to gain from educational recordings, and credit must be given to the Columbia Recording Company for pioneering with the "Add-a-part" Ensembles, and the studio repertoire known as "Music Student Series."

Students of ear training and music analysis could also work out their own listening assignments when provided special recordings. "Unknown ingredients," or problems in melodic and rhythmical patterns can be played repeatedly by the student, and supplement the dictation and group work of the classroom.

Recordings to Provide Listening Experience. Recordings find their chief service in music education in bringing into all classrooms the musical experiences which lie beyond the performing abilities of students.

(1) "Appreciation" is not a subject but a viewpoint in teaching, and better use could be made of records and phonographs already available to schools everywhere. Demonstrations of desirable methods should be featured at future conferences and clinics.

(2) Industry could give constructive aid by making records designed specifically for training intelligent listeners. Again credit must be given to the Columbia Recording Company for issuing their excellent album, "Instruments of the Orchestra," in which instruments were demonstrated in the context of their literature. Another example can be seen in the series of twenty records made for and distributed only by the U. S. Armed Forces Institute, Madison, Wisconsin. These illustrate the equivalent of 169 classical albums, as a basic library of short extracts, and accompany a special textbook, "How to Listen to Music." The same Institute pioneered also in a set of records for the unique manual, "How to Sing and Read Music." Other suggestions to industry could include albums which present a variety of graded examples of musical forms, such as rondos of all kinds, evolution of the fugue, the characteristics of theme with variations, development of the sonata-allegro form, the evolution of the modern symphony orchestra, informal introduction to the "composer's workshop."*

(3) Visual aids in the study of records are viewed with interest. Otto Miessner has published analytical guides to many masterworks, and has originated mechanical devices, such as "Spot-it," and the "Phonoscope." These enable the musical novice to follow graphically the progress of a recorded selection, even though he cannot read music.

Another visual aid is suggested by the increasing use of transparent plastics in the manufacture of discs. A solid core for such a record might bear multi-colored patterns corresponding to features of the music. Consequently the progress of the playing needle would automatically indicate the colored spirals or diagrams which identify the structure of the music as heard.

There is also an unexplored field in presenting historical and analytical music materials on slides and film strips, which are correlated with recorded or "live talent" selections. Progress has been made by individual educators, such as Lillian Baldwin, Cleveland Public Schools, and George S. Dickinson, Vassar College, and by the School of Music, University of Wisconsin, where classical quartet scores are projected from film strips while the music is played. Much of this work could be shared with all music educators by cooperative effort of associations or through commercial producers.

Listening Facilities in School Libraries. Music must be heard rather than merely read about. Albums of records should be as accessible as volumes of books, and

*A recent valuable contribution to music education in the classroom is the *RCA Victor Record Library for Elementary Schools*—83 records organized in 21 albums for use at the primary level (grades 1-3) and upper level (grades 4-6). The material, in the selection and organization of which Lilla Belle Pitts and Gladys Tipton collaborated, covers a wide range of activities such as listening, rhythms, singing, toy bands, singing games, etc. Teaching suggestions are included for each of the 370 compositions in the library.

turntables as convenient as reading tables. Readers and listeners can study side by side in public reading rooms when effective earphone receivers are provided, as in the Cleveland Public Library, and at Columbia and Barnard Colleges. Two companies have already developed equipment in this field: M. P. Concert Installations, Fairfield, Connecticut, and Brush Development Company, Cleveland, Ohio. With the advent of unbreakable discs, libraries and music departments might add albums to their loan materials for enjoyable home work and recreation.

Educational research committees should agree on specifications for heavy-duty phonographs, multiple-speed turntables, high fidelity amplifiers, listening booths, and other sound equipment.

Use of Recording Equipment in Music Education. Amateur performers, as well as professionals, need to hear their own performances objectively, and to trace their progress through periodical recordings. The relative achievements of school groups from year to year may be observed by building a departmental collection. Voice and speech studios already employ this technic, and music departments are becoming alert to the possibilities. Some music supervisors take portable recording machines into the classrooms they visit. Reports to superintendents and Boards of Education might well include sample recordings as well as written descriptions. Certainly the universal desire to hear one's own voice and performance offers a learning motivation which suitable equipment can implement.

Recording equipment was employed in one school as a rehearsal device, by which the band and the chorus each studied their own portion of the Boris Godounov Coronation Scene, while hearing the companion group on recording, and thus postponed joint rehearsals until the final week. The band could thus rehearse with the chorus recording, the singers heard the band accompaniment, and the administration was pleased with the minimum interference with school schedules. The same school employed its recording equipment to demonstrate the need for an acoustical shell to be employed on the school stage for concerts. Test recordings were made from various points in the auditorium both before and after the erection of a temporary reflecting shell. When these were played for the Board of Education, and the decibel meter on the playback was observed for contrast of dynamic response, the Board unanimously approved the desired appropriation.

Whatever the uses made of present recording equipment, considerably more will be found in the greater flexibility of the new magnetic recorders. Whether wire, tape, cellophane, or metallic coated paper is employed, the continuous performance which can be easily erased offers certain advantages for school and home use. It will not supplant the disc, nor render present phonographs obsolete.

Other Mechanical and Electrical Equipment

Numerous mechanical and electrical devices have been invented and devised which may have bearing upon certain phases of music education. A few of the more important ones are:

The Mirrorphone. A recording instrument which plays back immediately approximately a minute of performance.

The Audiometer. Instrument for testing the ear for hearing capacity.

The Sound Level Meter and Sound Analyzer. For analyzing the various frequencies found in complex sound and measuring the intensities of these various frequencies.

The Audio Frequency Oscillator. Produces any desired frequency or intensity and can be adjusted to produce small increments in pitch. Useful in testing pitch discrimination.

Spot-it and Phonoscope. Instruments for use as guides to recorded music. For study of form and analysis of recorded selections.

Metronoma. An electronic tempo indicator for correction of time deficiencies or establishment of indicated tempo.

The Oscillograph. Used for remedial work in tone quality. It is an electrical visual aid in the area of timbre.

The Stroboscope. Sometimes called the Stroboconn, is objective and accurate for checking intonation of voices or instruments. Helpful in piano tuning and anything that involves pitch or frequency.

Tests of Musical Talent. There are two major tests in this field. (a) Seashore Measures of Musical Talent, (b) Kwalwasser-Dykema Test.

Music Accomplishment or Achievement Tests. There are over fifty such printed tests. The reliability, validity and consistency of the achievement test should be investigated before one is selected for use.

The cost of many mechanical and electrical devices make them almost prohibitive for smaller schools. However, county and state departments of music as well as colleges and universities may find them advantageous especially in advanced or graduate study.

General Recommendations

The area as set forth by the title of this chapter is so large and so important that it is recommended that several separate divisions be made so that adequate study may be given.* It is important that there be some integration of investigation as the overlapping area needs to be considered from all possible angles.

From the earliest times one has been directed to "look and to listen" in order to learn. It has never been more true than at the present time.

*This recommendation has been carried out by setting up state-division-national committee organizations on records, radio and films among the special projects of the Music Education Advancement Program of the MENC, described elsewhere in this volume.

Radio Bibliography

- Barnoun, Eric, ed. *Radio Drama in Action*. New York: Rinehart, Inc., 1945.
Carlisle, John S. *Production and Direction of Radio Programs*. New York: Prentice-Hall, Inc., 1939.
Chase, Gilbert, ed. *Music in Radio Broadcasting, A Symposium*. New York: McGraw-Hill, 1946.
Crews, Albert. *Radio Production Writing*. New York: Houghton Mifflin, 1944.
Darrow, Ben H. *Radio, the Assistant Teacher*. Columbus, Ohio: R. G. Adams Co., 1936.
Eddy, W. C. *Television, the Eyes of Tomorrow*. New York: Prentice-Hall, 1945.
Gordon, Dorothy. *All Children Listen*. New York: George W. Stewart, 1942.
Harrison, Margaret. *Radio in the Classroom*. New York: Prentice-Hall, 1937.
Hubbell, Richard W. *Television Programming and Production*. New York: Murray Hill Books, Inc., 1945.
La Prade, Ernest. *Broadcasting Music*. New York: Rinehart & Co., 1947.
Levenson, William B. *Teaching Through Radio*. New York: Rinehart, Inc., 1945.
McGill, Earle. *Radio Directing*. New York: McGraw-Hill, 1945.
MacLatchy, Josephine H. *Education on the Air*. Yearbook of the Institute for Education by Radio. Columbus, Ohio: Ohio State University, 1944.
Siepmann, Charles A. *Radio's Second Chance*. Boston: Little, Brown & Co., 1946.
Woelfel, N., and Tyler, I. K., ed. *Radio and the School*. New York: World Book Co., 1945.

TECHNIQUES AND ETHICS OF PUBLIC PERFORMANCES OF SCHOOL MUSIC

THE EDUCATIONAL PHILOSOPHY back of all public performances lies in the fact that the participants are given opportunities to exercise many admirable social traits which in time tend to influence individual and community behavior. Music, more than other curricular areas, exists only as it is performed, whether privately or publicly. It must be recreated each time it is made audible. To rule out performance, therefore, would rule out music.

Why Give Public Performances? The chief reasons for public performances by school music groups which are sponsored and directed by the schools and music teachers may be briefly stated as follows.

(1) Cooperative planning and a united effort in reaching toward perfection for a public performance results in a marked rise in the capacity of the pupils.

(2) Public performance usually calls for desirable collaboration of many departments of a school.

(3) In some schools a public performance is necessary to sell the music department to the student body.

(4) In a public performance the parents and friends of the students take pleasure and pride in the work of the school, and disinterested persons may be "sold" to the school program.

(5) Performances should not be necessary as a means of raising money for the purchase of equipment for the music department, but very often such is the case.

(6) Musical performance not only raises the standard of appreciation in the performers, but if the performance is of high quality it raises the standard of appreciation in the audience.

(7) Public performance where many individuals participate broadens the social outlook of the pupils.

A Critical Appraisal. An evaluation of public performance reveals that many fail to provide desirable educational, social, and musical experiences. An examination of the concert type of performance will show that: (a) many are too long, (b) the material used is cheap, chosen exclusively for its audience appeal, and (c) the glorification of the conductor is frequently an apparent objective.

Of the dramatic type of performance it may be said that: (a) the music is too difficult or too trivial, (b) the story content is too often without meaning to the children participating, (c) the musical quality of the performance, both instrumentally and vocally, is inferior, (d) the exploitation of the soloists is frequently harmful, and (e) the time consumed in rehearsing and the prolonged interference with the regular school schedule are disrupting forces in the school community.

A Favorable Appraisal. While the above types of performances have failed to provide valuable experiences for the groups participating, many others have succeeded. Music literature of the highest type—both composed and folk—is found on the concert programs of choral and instrumental groups. In many instances, an appeal to the eye is not neglected through the use of beautiful choir robes, appropriate stage settings, and impressive lighting effects. Notwithstanding the criticism given above, there are some good operettas in which the music and text both have intrinsic worth. By grouping these programs within the same week, music festivals of astonishing proportions are often developed.

Some Recent Developments. The former criticism of taking too much time for preparation is not always avoided with the type of program described above. Although the music may be prepared, for the most part in the classroom, large group rehearsals are frequently necessary. To avoid these drawbacks which so frequently accompany the use of ready-made material, the plan of using units of work, previously worked out by teacher committees and developed within the classrooms as curricular content, is proving highly successful. The children are not learning music just to be performed on a stage, but they are becoming familiar with life situations of which music has been a vital part. The result of this complete understanding on the part of the child brings about a naturalness and a spontaneity in his actions when the decision to develop a public performance out of what he has learned is finally reached.

Who Does the Planning? Should teacher domination, resulting in the child doing just what he is told to do, be the method of approach? Or should the child have a share in deciding what is to be done and how it is to be done? It is the unanimous belief that the most valuable educational experience for the child lies in that situation which permits him to do his share of planning even though his planning is accompanied by subtle guidance. He then has to discuss alternate ways of doing things, evaluate each one and then select the best. Through such democratic procedures, character is developed. However, it must always be understood that recognized leadership and delegated responsibility are essential for any successful production.

Types of Elementary School Programs. The following types of programs are suggestive of what would be suitable and desirable for production by elementary school children.

- (1) Original pageants given in the school auditorium for schoolmates and parents. This may be an outlet for creative activities.
- (2) Pageant of American History Through Song.
- (3) Pageant of the United Nations using folk music, dances, and national anthems.
- (4) Program built around the songs which have been memorized during a semester.
- (5) Festivities for special days such as Thanksgiving, Christmas, Washington's Birthday, Easter, etc.
- (6) Operettas and cantatas.
- (7) Concerts by organizations such as the elementary school choir, orchestra and various small ensembles.

Types of Secondary School Programs. The following suggestions deal with types of musical programs which are generally considered acceptable and desirable for production by secondary schools.

- (1) *Concerts* demonstrating the work done in the classroom during the semester.
- (2) *Pageants* in which many departments of the school collaborate: The following departments usually work together—Vocal and Instrumental Music Departments, Speech, English, History, Dancing, Art, Clothing, and Manual Arts.
- (3) *Festivals* in which all the schools of a city or a district cooperate. This may be the culmination of the year's work. If auditorium facilities permit, pupils of different age levels should participate in the same festival. Elementary choruses and instrumental groups are inspired by similar groups from junior and senior high school, and in turn the teachers of secondary schools catch a glimpse of the musical experiences which precede high school experience when they hear groups from the elementary schools.

(4) *Operas and Operettas*. The Gilbert and Sullivan operas are recommended. The musical worth of operettas must be investigated to justify the use of school time for the preparation. However, the majority of operettas can and should be produced in a minimum of four to six weeks. The educational advantages will justify the use of this much school time provided the work to be produced is carefully selected, efficiently rehearsed, and artistically presented.

(5) *Cantatas and Oratorios*. These should be chosen with particular attention to the vocal difficulties they contain and the ability of the group which is to sing them. With careful handling, high school singers bring freshness and purity of tone to such masterpieces as Handel's *Messiah* and Haydn's *Creation*. This charms the audience and raises the ideals of the singers to a remarkable degree.

Requests for School Groups to Perform. In accepting invitations to appear in public, it should be well considered whether or not the participants will receive some benefit and whether the group served will receive a favorable impression of the schools. Discrimination in accepting and tact in refusing invitations must be exercised by the teacher.

The majority of requests will come from the following sources: civic organizations, neighborhood and community events, local parades, local radio, churches, parent-teacher organizations, clubs, and in larger cities, visiting educational conventions.

Non-Musical Details. There are many details which have nothing to do with the music performance but which are very important to a successful production. Unless these are taken care of well in advance of the scheduled date of production, the success can easily be marred. The following should be considered as only a partial list. Further items will depend upon the local situation.

- (1) Publicity.
- (2) Tuning of pianos.
- (3) Having all instruments put into the best of condition.
- (4) Staging.
- (5) Lighting.
- (6) Costuming.
- (7) Housing and supervising groups when not on stage.
- (8) Instructions to ushers as to proper times to seat late comers, and other matters of importance.
- (9) Building the right atmosphere for the performance (no concessions sold in building).
- (10) Notifying the police department so that traffic will be controlled.
- (11) Putting the ticket sale in the hands of a committee of teachers or the student council.
- (12) Inviting persons in the community who are particularly interested in music, and persons who should become more interested in the work of the department.

Public performance may be either a waste of time or a definite educational advantage. That the pupils may grow through public performance, the teacher should be discriminating in the music used, in the methods employed in teaching this music, and in the organization of the event so that initiative and poise are outgrowths of the activity.

Recommendations

(1) That music instructors should plan at least one annual program in which all departments of the school cooperate on a large scale. Such programs are natural concomitants of the socialized program of present-day schools. The ideas, materials, preparation and final presentation should stem from the regular school work.

(2) That music teachers should make known to teachers of academic subjects

the many potential services of music, with particular emphasis upon program possibilities.

(3) That regular instrumental and vocal concerts continue to be an integral part of the educational program of music education. The benefits to be capitalized are standards maintained by selection based upon aptitude and interests, educational guidance and educational materials. Dangers to be avoided are unwise use of show pieces, exploitation of especially talented, limited variety of music, extreme ambition in symphonic or choral music.

(4) That published productions and entertainments such as operettas, minstrel shows, cantatas, etc., be selected with discretion and used only for educational ends. It is desirable to use costume numbers and musical skits in certain types of concert programs and thus incorporate some of the advantages of published shows.

(5) That programs make more use of contemporary American music.

(6) That more use be made of large performing groups which will stimulate not only the cooperation of the instrumental and choral music departments but of the entire school staff and student body.

Bibliography

- Beach, Frank. *Preparation and Presentation of the Operetta*. Philadelphia: Oliver Ditson Co., 1930.
Beattie, John, McConathy, Osbourne, and Morgan, Russell V. *Music in the Junior High School*. New York: Silver Burdett Co., 1938.
Dykema, Peter, and Gehrken, Karl. *The Teaching and Administration of High School Music*. Boston: C. C. Birchard & Co., 1941.
Umfleet, Kenneth. *School Operettas and Their Production*. Boston: C. C. Birchard & Co., 1929.
Van Bodegraven, J., and Wilson, Harry. *School Music Conductor*. Chicago: Hall & McCreary Co., 1942.
Wilson, Harry. *Music in the High School*. New York: Silver Burdett Co., 1941.

TECHNIQUES AND ETHICS OF SCHOOL MUSIC PUBLIC RELATIONS THROUGH THE PRESS

PUBLICITY is a necessary and legitimate thing if handled in a proper fashion. Most unethical promotion is due to lack of information about what really are proper techniques and ethics. Several conferences have been held where magazine editors, reporters, advertisers, music educators, and members of the music trades have tried to understand the viewpoints and problems of all concerned. This common understanding will be very beneficial.*

Music teachers and directors should strive to make their programs worthy of publicity both by sound educational and musical values, and in general interest. There can be no objection to press promotion which is dignified and ethical.

General Purpose. The general purpose of investigation in the area of press and public relations is to further the cause and advancement of music by means of a thorough-going, far-reaching, and sound program of press and public relations. The following are suggested as ways and means for accomplishing this purpose.

(1) Coordinating the music programs sponsored by all national, district, state, and local agencies such as schools, colleges, federated clubs, civic organizations, service clubs and similar groups.

(2) Interpreting for the local "man on the job" and the local "man on the street" the functions and achievements of music programs through energetic publicity by means of periodicals and news bulletins representative of the above agencies, national and local periodicals and newspapers, radio networks and educational films.

(3) Bringing the functions of music to the attention of the people of every community within the district by motivating its performance on all occasions through special numbers, group singing, community and neighborhood chorales, orchestras and other types of activities.

(4) Serving as a clearing-house for ideas pertinent to better press and public relations as well as a source for suggestions and actual aid to those who seek guidance in such matters.

Ways and Means

The following specific avenues for school music public relations through the press are suggested as a basis for establishing a pattern of definite policies and procedures which may prove effective in realizing the above purposes.

(1) Establish direct contact with the Associated Press to insure the release of musical news items of national import.

(2) Establish direct contact with editors and reporters of local newspapers, enlisting their support in publicizing musical events and other news stories pertinent to the field of music.

(3) Establish direct contact with editors of national, regional, state and local magazines, periodicals, bulletins, etc., which feature music in all of its phases, soliciting their cooperation in the publication of news items, articles, feature stories, anecdotes, reviews, etc.

(4) Promote the publication of music "news" and articles in magazines and bulletins which reach school administrators, such as *The National Education Association Journal*, *School and Society*, and *The Nation's Schools*.

*See Chapter XXX, "Professional and Trade Relations."

(5) Canvass each state and locality for musicians and music educators with ability for writing articles to submit to magazines of national and regional circulation. Stimulate the preparation of such articles as well as the release of musical news items.

(6) Visit executives of state and local radio stations, encouraging them to sponsor special series of musical programs based upon folk as well as classical themes, using local musicians, including high school and college groups, for such programs.

(7) Visit executives of all local agencies, including the Chamber of Commerce, Service Clubs, Study Clubs, Parent-Teacher Associations, churches, and other such organizations, encouraging them to use music at all meetings, calling upon the school music groups for special numbers and programs.

(8) Promote the scheduling of talks on music, by authorities in this field with national, regional, and local prestige, at meetings of all service clubs and organizations as well as before high school assemblies and local concert, drama, and lecture series.

(9) Stimulate the development of special music columns in high school and college newspapers and bulletins, with the appointment of capable music editors who will incorporate not only music news but feature stories based upon composers, folk music, famous symphonies, anecdotes, and special articles by local music students.

(10) Canvass local movie managers to request educational films in the field of music as well as films devoted to group singing on the part of movie audiences.

Suggested Procedures for Press Relations

(1) Mimeographed releases to be sent from the Music Educators National Conference office to magazines and newspapers throughout the country.

(2) Mimeographed material to be sent from each state office to every newspaper in the state.

(3) Publicity through the Associated Press, etc.

(4) Publicity through national musical journals.

(5) Publicity and promotion through periodicals of state and national organizations, such as Parent-Teacher organizations, Music Teachers Associations, Rotary Clubs, etc.

(6) Publicity on the radio. "Music Education On the Air" is a fine example.

(7) Cooperation and interchange of ideas between all music education publications.

(8) Every music educator should make it a part of his regular duties to prepare stories for his local press. It is further suggested that some preparation for this should be included in the music education curricula of teacher-training institutions.

Official Magazines

Musical Educators Journal. The official magazine of the Music Educators National Conference is the *Music Educators Journal*, which is published six times a year. It serves also as the official magazine of the affiliated organizations including the National School Band, Orchestra, and Vocal Associations. In addition to articles of general and current interest to all music educators, reports of experimental and research studies are included. Subscription to this official publication is included as a part of the membership in the Music Educators National Conference.

State Music Educators Association Publications. Almost every state is officially affiliated with the Music Educators National Conference. Many publish and distribute

a bulletin four or more times a year. This distribution covers the state members regularly, and at least once a year it is sent to all music educators in the state, to all school administrators and to a selected list of college students.

The expense of producing and distributing state music education bulletins is properly covered by state dues. Any advertising should be local in nature.

Recommendations and Suggestions

(1) That music educators be more familiar with correct methods of preparing news items for the press and that every organization as well as every music department have an organized plan for releasing information to the public.

(2) That in all submitted news items to the press, the name of the school principal and supervisor of music should be included with that of the director.

(3) That music educators avail themselves of every opportunity to publicize the value of music in education.

(4) That pictures are one of the finest mediums for publicity and it has been found that the results generally exceed the initial cost.

(5) That most newspapers are anxious for stories concerning school music activities. Music educators should learn to discriminate between articles which are "news" and those which are "advertisement" or personal publicity. They should learn, also, the fundamental technique of writing material for publication if they wish to have the material used.

TECHNIQUES OF CONDUCTING

THERE IS UNUSUAL breadth and scope to the term *conducting* and it has many ramifications. Since this field is such a large one and so important in music education, it was deemed wise to limit this chapter to two phases of conducting which heretofore have received too little attention on the part of conductors of school groups.

It is realized, also, that no effective conducting is possible without sound musicianship and thorough understanding on the part of the conductor of the music to be conducted. The fact that it is possible to have fine musicianship and understanding of the music and still be an ineffective conductor, both in rehearsal and in concert performance, is also a recognized fact.

A fine violinist and an excellent musician might well understand the musical aspects of a piano concerto. Indeed, it is possible that he might, in a piano concerto, understand the entire score, including the piano solo, as well as, or better than, the pianist who might play under his direction. However, without adequate piano technique, he would only be able to explain the interpretation of the piano solo and would be unable to perform it.

One of the reasons why an adequate conducting technique has not developed sooner is probably due to the fact that the conductor is dealing with people who are able to adjust to his weaknesses, which cannot be expected of an inanimate object such as an instrument.

When conductors are trained in both musicianship and technique, we may expect the conductor to phrase as beautifully and with the same skill as the performers under his direction. An added result will obviously be the saving of much-needed time in rehearsing.

With the above in mind, the following discussion is limited to the consideration of two problems: (1) the development of a common technique for instrumental and choral conductors, and (2) conducting as a performing medium.

The Development of a Common Technique for Instrumental and Choral Conductors

Establishment of a Standard Technique Applicable to Both Choral and Instrumental Groups. In past years, two conducting techniques have developed; one used by choral conductors and the other by instrumental conductors. These two techniques have become so widely diversified that when a choral conductor is called upon to conduct an instrumental group he is at a loss as to proper procedure, and vice versa. This difference in techniques has resulted not only in waste of rehearsal time, but also in less artistic performances.

It has been demonstrated to the satisfaction of music educators that there is no difference in such problems as measure patterns, attacks and releases of all types, cueing, phrasing, indication of dynamics, etc., between instrumental and choral conducting. Therefore, it is felt that a definite effort should be made by all conductors, choral and instrumental, to develop and use a unified technique applicable to any type of music group.

Use of the Baton. All conductors of school groups would be wise to learn to use a baton since they may be confronted with a situation where it is desirable to use one. A conductor may feel that, with certain groups, he can obtain better results without the use of a baton. In this case, the conductor has the privilege of making his choice, provided he is capable of using the baton when needed and does not choose to conduct without one because of lack of baton technique.

It is obvious that many choral conductors will be called upon to conduct chorus and orchestra, and many instrumental conductors will handle choral groups. More important, however, is the fact that what is artistic in one medium is artistic in the other; what is effective technically will be effective for both; the variance in reaction-time and eye-sight of those who sing and those who play will be much the same.

Conducting as a Performing Medium

Development of Muscular Skill. If conducting is to be developed as a performing medium, basic muscular skills must be worked out in this as well as for any other performing music medium. Research in this direction is being pursued with the idea of discovering and defining what basic skills are necessary and how they may best be developed.

Use of the Body with the Beat. There is no place for awkward motions in connection with the art of conducting music. For this reason, it is felt that the common practice of continuous swaying of the body with the beat should be eliminated from an artistic conducting technique. The conductor who moves his body with the beat looks physically awkward and gives the impression of lack of flexibility and independence between arms and body. Conducting, if it is to be aesthetic, must be as appealing to the eye of the audience observers as well as to the players or singers being conducted.

Beating Too High. One of the items which contributes to muscular strain and lack of grace in conducting is the practice of beating on too high a plane. This practice is resorted to, generally, by those who believe that their performers are unable to see the bottom of the beat, if the beat is not kept high. It has been demonstrated that if the proper synchronization of the beat is present, it is not actually necessary to see the bottom of the beat. However, it is not recommended that the bottom of the beat be hidden deliberately from view, but that high beating has been used unnecessarily by many conductors.

Attack and Release. Improper attacks and releases on the part of the conductor have accounted for much waste time in rehearsing. Briefly, the reasons for this are: (1) lack of synchronization of the beat, and (2) lack of adequate and effective preparation. Synchronization is based on proper timing. There should be but one preparation, and that preparation sufficient to convey the intentions of the conductor and the spirit of the music.

Fermata. The amount of time wasted on all levels of conducting in such a simple operation as handling fermati is staggering. The reason for this is due to improper attacks and releases in the treatment of fermati. In general, the fermata should be approached with proper preparation and usually executed with a down-beat regardless of the beat in the measure on which it occurs. It should be released with as clear a preparation as that used for the attack. If the conductor would like to test the effectiveness of his release, he might ask his organization to start rather than stop on the release. Since it takes as much preparation to release a fermata as it does to make an attack, any organization should be able to start on a conductor's release.

Starting Incomplete Measures. Another feature of conducting which has consumed a large amount of unnecessary rehearsal time is that of starting incomplete measures. The old, and erroneous, idea in this connection was that the conductor should give a prepared beat. Three rules will help to clarify this statement:

(1) If a composition starts on a full beat, regardless of which beat in the measure or the meter, one prepares for that beat. In no case should one give the beat preceding it.

(2) If the composition starts after a beat with the time values representing approximately half of the beat, the beat itself is given without preparation, thus adhering to the principle of giving but one preparation.

(3) If the composition starts after a beat and if, because of tempo, note value or both, it lies in terms of time nearer the beat which follows than the beat which precedes, it is to be gauged from the preparation for the beat which follows.

Timing and Phrasing. Timing is perhaps one of the most important factors in the technique of conducting. The older conception of conducting appears to be almost metronomic, with the conductor keeping all his movements in strict metronomic time. The conductor of the future will have to develop controls which will permit of a constant tempo where this is desired, but with regular and irregular timing in order to bring out the contents of the music. Without the ability to keep a steady tempo and at the same time vary the timing of the beats within the measure, good phrasing is impossible. In phrasing, dynamics, etc., the effect should be obtained, not through body tension and undue physical effort, but rather through various controlled speeds of motion.

The choral conductor usually pays more attention to phrasing than does the instrumental conductor who is apt to be too metronomic. The weakness on the part of the choral conductor is that in his effort to phrase, he ignores the unimportant beats, with the effect of giving out the melodic line without due regard for the rhythmic flow of the music. The instrumental conductor is prone to over-emphasize the rhythmic flow of the music but is generally inadequate in phrasing. Good phrasing involves standing in relief the important and minimizing the unimportant, variations in timing, size of beat, direction of beat and intensity.

Cueing. Cueing, for the most part, has consisted of unprepared and awkward motions in the direction of the performer or performers involved. Effective cueing is effective phrasing with a timely look in the proper direction. A cued performer or section must have the same preparation at that point as the one he might expect at the beginning of a composition. As with the fermata, if one wishes to check the effectiveness of his cueing, he might well ask the performer or section to start at that point with the same operation as he uses for cueing. With the inadequate preparations which are customarily used in conducting, the only reason the performer or performers enter properly is that the measures have been counted and the entry would have been made without the conductor's aid. If the proper preparation is not used, the conductor only serves to sanction rather than to indicate an entry.

For the Future

It is believed that some progress has been made already and that much investigation lies ahead. It is hoped that deliberations on these two basic problems in the field of conducting will stimulate more research in these fundamental and important aspects of conducting.

If conducting is to serve music and music education to its fullest capacity, more effort will need to be expended to unify the principles and practices of conducting. There is no logical reason why outstanding professional conductors should not come from the ranks of music educators.

Bibliography

- Coward, Henry. *Choral Technique and Interpretation*. New York: H. W. Gray Co., 1914.
Davidson, Archibald. *Choral Conducting*. Cambridge: Harvard University Press, 1940.
Earhart, Will. *The Eloquent Baton*. New York: M. Witmark & Sons, 1931.
Ewen, David. *Man With the Baton*. New York: Thomas Y. Crowell Co., 1936.
Finn, W. J. *The Art of the Choral Conductor*. Boston: C. C. Birchard & Co., 1939.
Gehrkena, Karl. *Essentials of Conducting*. Philadelphia: Oliver Ditson Co., 1919.
Kendrie, F. *History of Conducting*. New York: H. W. Gray Co., 1936.
For further Bibliography refer to Chapters XI, XII and XVII.

CHAPTER XXVIII

COOPERATION IN STUDENT GUIDANCE

THIS AREA HAS two implications, namely, (a) that which involves the techniques, procedures, and utility of guidance of students interested in the field of music, and (b) the cooperation or inter-relationship of the general guidance personnel with the guidance activities in the field of music.

Guidance may be either *into* or *away from* areas of activity and must be based upon a battery of data. Such items as general intelligence, speech ability, health, attitudes or desires, personality traits, muscular coordination and special aptitudes need to be investigated along with the native talent in music and the rate of progress or accomplishment in music. It should be remembered that strength in one area often will compensate for seeming or actual lack in others. Intangible qualities may be as important or even more important than those tangible and measurable items.

Elementary Grades

Guidance at this grade level lies mostly in discovering the unusually talented so that proper music study may be begun. However, it is more important, because more children are involved, that all elementary school children be guided into musical contacts and experiences which will reveal their interests and abilities. This may be regarded as the exploratory grade level.

Junior High School Grades

Guidance in the area of music at the junior high school level should be an extension of that indicated for the elementary grades. Those with outstanding musical talent will be quite easily recognized, but tests for native musical talent should be given as well as several tests in music accomplishment.

There are two tests generally in use for phases of native talent, (a) The Seashore Measures of Musical Talent, and (b) The Kwalwasser-Dykema Test. These have been recently revised and new norms established. There are approximately seventy-five printed music achievement or accomplishment tests. These vary all the way from some individual's concept of what they think a student should know to fine tests which have been scientifically written and subjected to statistical treatment and refinement.

All test scores should be assembled for beginning junior high school students so that each child has a record which will be cumulative until he graduates from senior high school.

Considerable personal guidance by the music teacher is necessary in the junior high school, especially for boys, so that they do not lose contact with at least some musical activity. This guidance may consist largely of encouragement, but care should be taken not to encourage beyond what the native ability warrants.

Senior High School

Guidance for exploratory purposes should be continued in the senior high school. The two types of adult musical activities will need to be investigated by those interested in music as a profession or career.

- (1) The performing or artist musician.
- (2) The teaching of music, both school and studio.

These two avenues are not incompatible and may be pursued simultaneously, depending upon the ultimate goal of the individual.

High school music teachers who have worked with students for three or four years have had opportunities to learn much about the potential abilities and probabilities of success of the music student. However, it is *strongly* urged that they not be guided by this alone, but that they become informed upon all the items about a student which may ultimately mean success or failure in music as a vocation.

College and Teacher Training in Music

One of the most discouraging things is for a student to reach his senior year in college or approach graduation and then be told that his record does not justify his recommendation for the career for which he has been preparing. This is an indictment of "good guidance."

A recent research study conducted by Hazel B. Nohavee* revealed that on a basis of fifteen items, the ultimate student success in music education courses at the University of Minnesota, measured in terms of grades, could be predicted with a high degree of accuracy. The items which are all obtainable during the college freshman year were: High School Percentile, American Council Psychological Examination, Cooperative English Examination, Minnesota Personality Scale (five parts), Music Adjustment Inventory, and Seashore Test of Musical Talent (six parts).

General Recommendations

In the modern guidance program, the general director should gladly rely upon the experience and training of the music teacher as a specialist. However, music educators should accept the responsibility of becoming a part of the over-all guidance program.

Music teachers should be concerned with the following areas of guidance.

- (1) Guiding pupils into some musical activity through participation.
- (2) Guiding pupils to the love and understanding of music through participation.
- (3) Guiding pupils toward a lifelong avocational activity in music.
- (4) Guiding pupils into the various music professions as vocations.
- (5) Developing and maintaining accurate guidance records.
- (6) Make maximum use of scientific aids in discovering latent abilities and interests as short cuts to guiding children toward the musical experiences in which they can best succeed.
- (7) Through orientation or general music courses, talks or demonstrations, help all students to understand how they can profit by music instruction.
- (8) Invite community leaders to assist indirectly in guidance by "Career Days" or informal conferences.
- (9) By experience or other means, become so familiar with occupational information that they can give talented students *reliable* advice.
- (10) Teachers at each grade level should collect data about the musical interests and abilities of children to pass on to the teachers of next higher grades. Cumulative records have been found to be exceedingly helpful.
- (11) Students who are looking forward to a professional career in commercial music should be encouraged to attend higher educational institutions as a necessary part of this preparation and as a necessary step toward ultimate success.
- (12) Music teachers should be alert to discover boys and girls who are potential teachers in order to encourage them to enter the profession. There is a definite shortage of well-trained teachers of both vocal and instrumental music in schools. Indications are that this shortage is likely to continue for some time to come.

*The Ability Pattern of Senior College Students Majoring in Music Education at the University of Minnesota, Ph.D. Thesis, University of Minnesota, 1943, by Hazel B. Nohavee Morgan.

Suggested Projects

- (1) That reports of unique guidance techniques be collected and reported so that all may profit.
- (2) That a series of articles reviewing scientific tests be prepared and published.
- (3) That a bibliography of guidance for music be prepared and published.
- (4) That further work be done on ways and means of developing cumulative records on all musical experience and training of children.

Bibliography

- Anderson, W. R. *Music as a Career*. London: Oxford University Press, 1939.
Clarke, Eric. *Music in Every Day Life*. New York: Norton, 1935.
Henderson, Charles, and Palmer, Charles. *How to Sing for Money*. New York: Putnam, 1939.
Johnson, Harriett. *Your Career in Music*. New York: E. P. Dutton, 1944.
Taubman, H. H. *Music as a Profession*. New York: Scribners, 1939.

MUSIC LIBRARIES: BOOKS, RECORDINGS, SCORES

Books

THE ALERT music educator will turn anew to both the school and the community librarian for cooperation in bringing about, on the part of all learners, an upsurge of interest in the rapidly increasing number of attractive books in the field of music. The new books are not only more attractive than those of a decade or more ago but they cover a wider range of interests and levels.

It is agreed that the trend in education is toward a broad general background upon which to build special interests. From a broader knowledge of the field of music as a whole is certain to accrue richer experiences in a particular activity. For example, someone has said that the more one knows about singing, the better will one play, and the more one knows about composers and the cultures which they are trying to express, the better will one be able to interpret the music of that culture regardless of the medium.

The alert music educator must also become increasingly aware of the part music can and must play as a tool in developing world friendship. This will again entail books—many books representing many cultures. The books that are to be used in this way will need to be selected with considerable care, especially in communities where cultural feeling runs high. In such instances it might be well to begin by buying or suggesting books which would concern the growth and development of music in our own culture, not only as it concerns the creative artists (both composers and performers), but also as it concerns the development of the musical taste of the layman, the origin and expansion of music in the public schools, the expansion of music as a profession, etc. As interest and understanding grows, the observing teacher will be able to widen the area from which he may make his selection.

Budget. Most schools have specified rates per pupil per year for library books. The amounts vary but are approximately 75c to \$1.00 for each child in the elementary school. The American Library Association recommends \$1.50 per student in high school. This is exclusive of textbook fees in schools where texts are furnished.

Purchase of Books. The music educator should make it his business to work in close cooperation with the librarians in the interest of the music shelf. Librarians, by and large, seem to be interested in purchasing new books in the field of fine arts and more especially in the field of music. The increased interest in music is due, in some measure at least, to the needs and opportunities brought about by the activities of the radio and movies.

Guides for Book Purchases. There are many sources which can be relied upon in making purchases. A partial list follows:

ALA Book List (issued twice each month).

Horn Book (for elementary-junior high school).

Wilson, H. W. *Children's Catalog*.

——— *Standard Catalog for High Schools*.

Chicago Sun Book Review Section.

Library Journal.

New York Herald Tribune Book Review Section.

New York Times Book Review Section.

Saturday Review of Literature (this devotes one issue to music).

The lists prepared by this committee may be found in the Appendix, page 246.

Another source that might be found helpful on the elementary level is the *Subject Index to Books* compiled by Eloise Rue, and published in 1940 by the American Library Association. A supplement was published in 1946.

Types of Books. Some librarians recommend collections of biographies. High school librarians seem to prefer individual or single biographies, in that "high school students are inclined toward spotty reading anyway" and the single biography will tend to counteract this tendency. Care should be taken to select books within a wide range, both as to difficulty and interest, in order to provide for the wide spread in reading ability and interest to be found on all levels. Librarians ask music educators to consult *Film Music Notes* in order that they might select some books that would have direct bearing upon the music of some of the current movies.

In building a library, first consideration should be given to the elementary level—"as a twig is bent" certainly holds true in cultivating habits of reading fully as much as it does in developing interests and skills in musical activities.

Motivation for Intelligent Use of Library Books. Librarians seem agreed that special fields need to advertise their books in order to bring them to the attention of students and teachers. This can be done in different ways. Most librarians recommend the use of attractive displays which are changed at frequent intervals. One recommended the "word of mouth" plan as the most successful. She would endeavor to interest some popular and enthusiastic student in reading a new book and found that the number of calls increased markedly.

The most effective way, perhaps, is for the music educator to be so well-versed in what is available that he can pique interest by a casual reference to a book or books in class discussion, rehearsals or as occasions arise.

Classification and Cataloging. A music shelf in the general library would seem more highly desirable than having a library in the rehearsal rooms or classrooms. This will not only develop good library habits but will relieve the music educator of the burden of classification and cataloging as well as of the minutia of detail in handling the books.

Recordings

Transcriptions as well as commercial recordings of musical selections are rapidly becoming an important part of school libraries. Some schools have installed silent turntables with earphones so that students may hear the recording of their choice without disturbing others. Other schools have provided small cubicles where one or more students may listen at the same time. Students should be allowed to check out recordings for home use.

Purchase of Records. It is a good plan to purchase a record which can be used to illustrate several phases of music rather than a record which will only illustrate one phase of music. For example, "The Afternoon of a Faun" by Debussy will illustrate the flute and the modern impressionistic style but can be used as an example of the work of a French composer. Care should be taken that the records are authentic versions.

A good record library is one which has been built over a period of years with due consideration given to distribution of composers, types or forms, and medium. Records should be discarded when the reproduction begins to be unfaithful to the original or extraneous sounds appear.

Cataloging. It is strongly recommended that several card files be kept covering all possible use of every recording in the school library. Each record should be listed under the following heads as a minimum; other listings may seem advisable:

- (1) Name of composition.

- (2) Composer.
- (3) Medium—instrumental (solo, chamber, band, orchestra); vocal (solo, chorus, choir, madrigal).
- (4) Type of composition—fugue, dance, quartet, etc.

Care of Recordings. An adequate library of good, worthwhile recordings represents a considerable investment of school funds. Too often failure on the part of teacher and pupils to recognize this fact results in the lack of care in their use and their subsequent deterioration. It is imperative that the recordings used receive proper care and that the reproducing machines also be most carefully watched and checked.

Record companies and music stores generally furnish booklets with instructions for the care of recordings and reproducing machines and their operation. However, the following points are essential.

(1) Each record should be kept in a folder or album when not being played. Room dust and chalk dust are very destructive to the playing grooves.

(2) The finger should never touch the playing surface of a recording; the record should be handled only by touching the outer edge and center.

(3) The room in which records are stored or filed should be kept at a normal room temperature. Overheating causes records to warp and become unfit for use. Extreme caution in this respect must be exerted in unusually warm climates and seasons.

(4) Special care must be used in lowering and lifting the needle to prevent damage to the grooves of the records.

(5) The needle recommended by the record manufacturer should be used. It is undesirable to use the loud and extra-loud needles when playing fine recordings.

(6) The turntable should revolve evenly at a uniform speed at all times.

Filing of Recordings. Recordings are best kept in folios or separate filing cases. They should never be stacked in a flat position. Whenever possible, cases designed especially for this purpose should be used. (See "File Cards," page 176.)

New Releases. Many new recordings are being released weekly by the major companies. These include new compositions by contemporary composers as well as new pressings of standard selections. An alert music educator or music librarian will follow closely the catalog and publicity releases which list this new material.

Scores

The care of music literature, both vocal and instrumental, demands continuous attention. This material is generally kept in the room where the group who is using it meets, or in an easily accessible adjoining room. Proper care will add years to the life of music and the director or librarian will always be able to locate the desired selections.

It is well to keep an "accession" book which will contain the following data for each score: (1) title, (2) composer, (3) arranger, (4) edition, (5) publisher, (6) where purchased, (7) cost, (8) parts or voices, (9) classification (easy, medium, difficult).

In vocal music with piano accompaniment, the matter of scores is quite simple, as the four or more voice parts are usually written on two or three staves above the piano part.

In instrumental music for orchestra or band the problem is not as simple, because there are several families of instruments performing. At times they are doubling four-part harmony playing four like parts as in an arrangement of a

Bach Chorale, but more often each family is assigned parts which differ widely rhythmically and if a director is without a full score he is at a loss to know what is happening in the music until he hears it.

Full scores, therefore, should be published for all instrumental music. However, the modern short score of three or four staves on which the arranger indicates the solo instruments, the harmonic and rhythmic groupings, and any special effects is much better than the old piano or violin conductors' parts of two or three decades ago.

Miniature scores are available now for practically all the classics as well as the contemporary symphonic music, and many more full band scores are being published. The development of instrumental music in the future will be such that the demand on the part of our music educators for full orchestral and band scores will make it possible for the publishers to publish full scores for every piece of music worthy of being played.

Vocal—Octavo. Octavo music for chorus and choir use is usually filed in folios or envelopes. They should be stored in specially designed cupboards or cabinets. It is suggested that a record of where the selection is performed be kept on the folio cover.

Instrumental—Band, Orchestra, Ensembles. The parts for every composition should be placed in an album in a fixed and predetermined order. These albums should be kept in file cases or specially designed cabinets.

File Cards. The success and usability of any library can be measured in terms of the method and accuracy of the card file system maintained. For most music filing, the regular 3x5" card is used. It is imperative that a cross-file system be established so that selections may be located from various sources. There are three common types of files in use: (1) Composer, (2) title, and (3) medium. For example:

(1) *Composer Card*

- (a) Composer's full name on top in capitals, *last name first*.
- (b) Title of the composition.
- (c) Arranger's full name.
- (d) Publisher.
- (e) File number.
- (f) Date acquired.
- (g) Character.

(2) *Title Card*

- (a) Title of composition in full and in capitals.
- (b) Composer's full name, *last name first*.
- (c) Arranger.
- (d) Publisher.
- (e) File number.
- (f) Date acquired.
- (g) Character.

It is suggested that the reverse side of the filing card may be used to keep a record of the date and place where the selection has been performed.

Students as Library Assistants

There are many general ways in which a student may be made responsible as an assistant. This is splendid training for the student and can be a real help to a director. Some of the specific ways a student may assist are as follows.

- (1) Acting as secretary and keeping personnel and other records.
- (2) Assistant to librarian in the performance of his duties.
- (3) Preparing folders for rehearsals. A further plan is for each singer or player to be responsible for obtaining and replacing his own music.
- (4) Seeing that the rehearsal room has the proper arrangement for rehearsals. The individual performer may be given responsibility for his own equipment.
- (5) Checking out and inspecting gowns and uniforms and seeing to their proper and prompt return.
- (6) Assisting in the repair of instruments and equipment.
- (7) The pianist may have many duties as an accompanist.
- (8) Taking care of phonograph records and playing machines.

(9) Duties in preparing for a public performance, such as stage manager, ushers, doorkeepers.

(10) Preparation for an operetta will need assistance in business organization, advertising and ticket sale, stage setting and properties, costumes, lighting, etc.

(11) Music festivals will need student assistants to help, as platform manager, doorkeeper, assistant to adjudicator, messenger, information booth, checkroom service, etc.

Adolescent and even younger persons are able to accomplish much if given the proper incentive and opportunity, as well as the responsibility for a piece of work. In presenting the work to the student he must know the importance of what he is asked to do. The teacher should be sure that the student has the capacity and training to do the work and do it successfully.

Repair of Books and Scores. Because of the cost and value of music, it is important that it be kept in perfect condition. More important than the method of repairing is the point that the work be done, and that the librarian is instructed how and when to do it. After a number has been in use for rehearsal and concert, it should be repaired before it is re-filed. This usually allows more time than when it is being sorted for rehearsal, and guarantees that the library is in good condition at all times. The most used material for this purpose is the transparent Scotch-tape, which should be applied preferably on the back, but may be used over the notes themselves if necessary. For music torn at the crease or fold, a new binding of hinged tape is best.

Bulletin Board—A Questionnaire Survey*

A questionnaire, submitted to more than one hundred public school music supervisors and college music educators, brought the information that nearly every one uses a bulletin board featuring "Current Events"—especially performing artists of the concert stage, radio and films (the popular musician is not left out). Very few indicated the use of filing systems except in student notebooks.

The Yearbook idea, "The Current Scene in Music During 1945-1946," is not apparently in use, but many expressed an interest in such a project for the succeeding year. Suggestions offered were:

- (1) Encourage the publication of books on "Music Today."
- (2) Encourage the issue of booklets by concert managers, with pictures and accurate biographical material of the artists under their management.
- (3) Devote a section of the *Music Educators Journal* to articles on "Childhood Lives of Contemporary Composers and Performers."
- (4) Encourage music merchandisers and manufacturers to feature contemporary composers and performers in their national advertising (such as Capehart, RCA Victor, Magnavox, etc.).
- (5) Keep music dictionaries up-to-date by entering new facts about listed persons (new conductorial positions, important works, death, etc.)

The source for information now seems chiefly to come from music magazines, music sections of the metropolitan newspapers (especially the Sunday editions), and publicity offices of the large broadcasting companies.

Recommendations

- (1) That a special bulletin containing the findings of the national committee working in this area be published.

*Made by Maurice Iverson, 1946.

(2) That a nation-wide expression of opinion on the various lists of library books about music, musicians and instruments submitted at Cleveland should be obtained and that on these revised lists shall be indicated first, second and third choices for each grade level; namely, elementary, junior high school, senior high school and college.

(3) That the return of the publication of the MENC Yearbook is favored.

(4) That recommendation be sent to the *Music Educators Journal* that there be included more practical library material for the classroom music teacher.

(5) That a note of appreciation be sent to Capehart, Magnavox and RCA Victor commending them on their style of advertising.

(6) That program notes for the various records be made available by the record companies to accompany the record when it is sold.

(7) That a committee on *Music Libraries* be maintained in each state to put into effect an "action program" on the following points: (a) Be sure that schools are up-to-date on music books in the library. (b) Keep the current scene in music actively before the student. (c) Promote interest in the purchase of 33 r.p.m. machines capable of taking 16" records. (d) Promote an interest in recordings, especially current ones. (e) Establish some standardized system of filing song books, scores, and other music materials. (f) Establish some standards for music filing equipment. (g) Attempt to establish a cooperative set-up with the library in the matter of mending and repairing music.

Bibliography

The following four references are given to indicate types of library information available:

- Baliett, Melvin L. *Library Methods that Develop an Efficient Music Department*. Educational Music Magazine, September 1935. p. 24.
Christy, Van A. *Glee Club and Chorus*. New York: G. Schirmer, Inc., 1940.
Prescott, Gerald R., and Chidester, M. A. *Getting Results with School Bands*. New York: Carl Fischer, Inc., 1938. pp. 165-175.
Van Bodegraven, Paul, and Wilson, Harry Robert. *The School Music Conductor*. Chicago: Hall & McCrery Co., 1942.

NOTE: The reader is directed to the Appendix for the *Selected Bibliography* prepared by the Music in Libraries Committee, Emma Knudson, Chairman.

PROFESSIONAL AND TRADE RELATIONS

THE 1944 ST. LOUIS MEETING charted the way for a study of the relations between the music teacher and the music dealer, publisher, or manufacturer of music equipment in the following statement:

"There is no committee in the Conference that has greater possibilities of promoting the interest of those mutually concerned than the Committee on Professional and Trade Relations. One of the finest examples of the combination of practical and idealistic goals that may be found in any national organization is exemplified in the relationship between the Trade (the producer) and the Profession (the consumer) in the Music Educators National Conference. The work assigned to this committee was designated as an attempt to develop a workable plan whereby these two agencies might make it possible for all concerned to work together in peace and harmony.

"Before the organization of this committee some years ago, there were numerous occasions upon which the interest of the two groups seemed to be striving for the attainment of opposite goals. The Trade, on the one hand, felt that the Profession lacked understanding of their problems and was not in sympathy with the numerous nightmares that beset the dreams of their members. The Profession, on the other hand, felt that the Trade was more concerned with the matter of profit for the stockholders than promoting the raising of musical standards among the students in our schools. The work already accomplished by this committee proves that neither group was correct."

The summary of the 1946 Cleveland meeting is as follows and is very indicative of the progress which has been made in the past two years. "The complete absence of differences of opinions between music educators and the music industry indicates broad understanding on the part of teachers regarding business methods as well as admirable interest and understanding of education and its problems on the part of the members of the music trades. And, further, that the opportunities for discussion of matters of common interest has been most beneficial."

Effect of Contest Lists on the Quality of Published Music

Publication of lists of recommended music in the *School Music Competition-Festivals Manual* has affected the publication of music in a number of ways.

The emphasis in the Manual upon competition music has caused publishers to measure manuscripts according to their suitability for contest use. Music best suited in character and length for contest use has been given preference over music which has excellent program characteristics but may not be regarded as desirable for competition. This tendency is perhaps more marked with respect to instrumental music than choral music. The feeling among publishers has been that a considerable portion of the music budget of many schools is expended for contest materials and much attention must, therefore, be given to such music.

Selections for the Manual are, by the nature of things, made by a small group of music educators. Capable though these people are, they can hardly be expected to include all the worthwhile music in each classification. As a result, publishers have some compositions which may be as valuable as those included in the list but which through their omission did not receive the attention and the sale they deserve.

Provision for changing the list from time to time would avoid the dangers of a static list and would serve to prevent the desirable unlisted items in publishers' catalogs from falling into obscurity.

The designation of materials suitable for large festival groups is a desirable feature and has served to increase knowledge of such materials—particularly music for chorus with band or orchestra accompaniment.

The inclusion in the Manual of music suitable for program use, though not necessarily fitted for competition, should help both publishers and educators. There is much music which is of a style which would not be chosen for competition, but which would be highly useful as program material. Recommendation of such material in listings which might be changed from time to time would be of educational value to directors and would encourage publishers to offer a greater variety of new music.

The Manual obviously cannot list all desirable music. For the benefit of educators and publishers alike, therefore, it should be administered in such a manner that publications of good quality will not be permanently excluded from the attention of music educators.

Attitude Toward Copyright Laws

The attitudes of music educators toward music copyrights are for the most part very fair insofar as the individual has knowledge of the purpose and content of the law. They are not always cognizant of the fact that copyrights are a definite and important entity. Most people see the word "copyright" but do not realize the full intent and meaning of the word. A slight infringement such as copying a few parts is not seemingly a violation, but unintentional infringement does not excuse the perpetrator.

Most music directors realize that without the protection of our copyright and patent laws, inventors, authors and composers would not be able or willing to spend their talent, time and money necessary to produce the results which have made America the country that it is; but connecting their small problems with the greater one is often hazy and remote. If an effort were made to recognize the fairness and justice of the copyright law and of its necessity in maintaining and enlarging the American way of life, infringements would not occur.

Information to this effect should be disseminated generally so that there will be no excuse for ignorance. The following excerpts from the copyright law of 1909 are quoted:

(1) "*Exclusive rights as to copyrighted works* provides that any person entitled thereto, upon complying with the provisions shall have the exclusive right to print, reprint, publish, copy, and vend the copyrighted work, to arrange it or adapt it if it be a music work."

(2) "*Willful infringement for profit* provides that any person who willfully and for profit shall infringe any copyright secured by this title, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year, or by a fine of \$100 nor more than \$1000, or both, in the discretion of the court: Provided however that nothing in this title shall be so construed as to prevent the performance of religious or secular works such as oratorios, masses, cantatas, or octavo choruses by public schools, church choirs, or vocal societies, rented, borrowed, or obtained from some public library, public school, church choir, school choir, or vocal society, provided the performance is given for charitable or educational purposes and not for profit."

(3) "*To copy, to reprint, to make photostatic reproductions* are a fundamental infringement upon the rights of the copyright owner. Copying in the legal sense is not confined to the literal repetition of exact duplication."

Music educators should realize that materials in carefully edited and printed form are a great aid to the process and the efficiency of learning, and should constantly strive to secure adequate budgets through which to provide materials in published form, rather than resort to devious and illegal substitutes. Attention is called to the "Business Handbook of Music Education" as a source of information on this important topic.

The "Business Handbook of Music Education" issued by the Music Education Exhibitors Association may be obtained by postal card request to the MENC office in Chicago. Every person engaged in teaching music should *know* the contents of this handbook. This cannot be stressed too much.

Clinic Libraries

The educator says: "An excellent idea, but curtailing of activities during the war has limited its use. When activities begin again we should perhaps enlarge and develop its use and keep it up to date. Plans should be worked out to make it available to more and smaller clinics. They are now available only to authorized clinics. Choral music should include at least 100 copies of each number. This has not been true. Certainly clinic libraries should be publicized more."

The administration of clinic libraries has not been consistent, some have been carefully and systematically handled, others have not fared so well. This committee wishes to recommend that the Music Educators National Conference, through its auxiliary, the National School Band, Orchestra and Vocal Associations, review the question, in all Regions, for the purpose of correcting abuses and stimulating more general use of this valuable resource, so generously provided by the music publishers.

We suggest a printed or multigraphed list of materials contained in the library which can be sent on request to persons interested in drawing upon it.

We further suggest that the location of the library and name and address of the custodian be made known to college music departments and presidents of state music educators associations, state band and orchestra as well as local associations.

Libraries should prove very useful in summer sessions of graduate study where choral and instrumental groups are organized.

Legislation—State and Local Administrative Codes

The legal authority under which state and local school systems operate is embodied in the State School Law or Educational Code drafted by the state legislatures. Local administrative codes must agree and support the statutory regulations of the state in which the schools are operated.

Every teacher and every dealer or manufacturer should be informed concerning the statutory regulations under which he operates. An example:

Ohio Code—Section 7718 "A superintendent, principal or teacher employed by any Board of Education in the state shall not act as sales agent, either directly or indirectly for any person, firm or corporation whose school textbooks are filed with the Superintendent of Public Instruction, as provided by law, or for school apparatus or equipment of any kind for use in public schools of the state. A violation of this provision shall work a forfeiture of their certificate to teach in the public schools of Ohio."

This committee wishes to suggest that a nation-wide study be made for the purpose of assembling, in accessible form, the particular sections of local, state and national legislation pertaining to music teaching and the selling of music materials and equipment to school systems.

Efficient Ordering

Suggestions for *intelligent ordering* of music are:

- (1) Quantity.
- (2) Description: (a) Title. (b) Arrangement. (c) Composer and arranger, if any. (d) Publisher.
- (3) To whom to be sent and to whom charged.

Fair Trade Relations

The Federal Trade Commission has certain regulations governing merchandising procedures which concern the teacher. The following is quoted:

"Under Rule 13, 'Push Money, Gratuities, etc.' it becomes an unfair trade practice for any member of the industry to bribe, by giving or contracting to give, or causing to be given, or by loaning or causing to be loaned, directly or indirectly, to any orchestra leader, band leader, official, singer, musician, *music teacher*, or any other person, employed by another, or to the agent or representative of, or to any one else on behalf of, such orchestra leader, band leader, official, singer, musician, *music teacher*, or other person, any 'push money,' gift, bonus, fee, gratuity, payment, discount, refund, rebate, royalty, service, musical instrument, favor or other thing or act of value, as an inducement to such individual to play or use or cause to be played or used, in a public performance, any musical instrument or accessory of such industry member in either of the following cases:

- (1) Without the knowledge and consent of said employer; or
- (2) With or without the knowledge and consent of said employer, where the effect may be substantially to lessen competition or tend to create a monopoly or unreasonably restrain trade in the marketing of such musical instruments or accessories, or where the effect is to mislead or deceive purchasers or prospective purchasers."

Every music teacher, both vocal and instrumental, should be informed concerning regulations which guide or control the teacher-dealer relationship. The above quotation is presented as typical of this kind of information.

Discounts

Primarily, discounts have to do with the classifications known as (a) octavo, or chorus and glee club music, and books or collections, (b) band and orchestra music, and books containing this same material.

At the present time most of this music is subject to a 10 per cent discount, and there is a small portion of it which is sold at the marked price, without a discount. The question arises as to what is the value of the discount. From the standpoint of the purchaser, he is only interested in a discount when the discount reduces his cost. In view of the fact that material in the school music field is sold to everyone at the same price, whether that price be net, as it is marked, or 10 per cent less than the market price, the price which is subject to a discount to everyone is misleading and fictitious. It has been suggested that publishers be encouraged to print the price on music at which it is intended to be sold, and in this manner, eliminate a situation which is of no value to anyone concerned.*

Attention has been drawn to the fact that deviations from the established discount rates established and agreed upon by the musical instrument manufacturers and music publishers associations have been made by individual dealers and manufacturers. The National Association of Music Merchants has attacked this problem through their Fair Trade Practice Committee. If there is an issue in the realm of discounts, evidence should be presented and discussions should be held for the purpose of, *first*, clarifying the issue, and, *second*, determining the jurisdiction of this committee in the matter. It may be possible to find a solution because certain "rules" of the Federal Trade Commission refer to this subject.

It is suggested that materials and merchandise sold to schools at special school discounts should be properly certified by an official of the buying institution, together with a statement that such material or merchandise was not purchased for re-sale. This would tend to remove any possible odium from all parties concerned.

*Since this report was written, dealers generally have eliminated discounts to schools on sheet music, music for band and orchestra, and similar music publications.

Dealer Advertising

The Problems.

(1) During the past few years many new music papers, bulletins, magazines, etc., have been published which seek paid advertising from the various music publishers as partial means of supporting the cost of publication.

(2) Practically every state music educators' association is now publishing a journal. Most of these seek advertising.

(3) Many sub-state groups are publishing papers such as "In-and-About" clubs, district groups, and some large local groups. Many of these papers are seeking advertising from the publishers.

(4) In comparison with other business firms, our music publishers are already spending a very fair share on advertising. If they have to increase their advertising budget, it will mean that the cost of music and supplies will have to be gradually increased.

(5) Some of our state publications practically force certain publishers to advertise with them as festival music lists for state festivals are released through these state papers. If a publisher desires his music used for state festivals, he is forced to advertise. If unchecked, such a situation will result in favoritism to the publisher who has been over-liberal with his advertising.

Recommendations for Possible Solutions.

(1) That members of the music industry continue to support bona fide magazines which are published on a national basis and which merit such support through their coverage and service to the field.

(2) That as a matter of sound policy, state and local publications seek other sources of support than the national advertisers.

(3) That any advertising in organization publications be strictly of a voluntary nature; that is, no "pressure" shall be exerted.

(4) That the committee on Professional and Trade Relations draw up definite policies to this effect and release them through the Music Educators National Conference. As most of our state papers represent organizations which are affiliated with the MENC, they can be asked to abide by an accepted code of ethics.

General Suggestions and Recommendations

Pianos. There is a strong demand for pianos which seemingly will exceed production for some time to come. There is need for a special piano to be designed and provided for use in schools and other institutions. It has been established that small pianos, greatly in demand for homes and apartments, are not entirely satisfactory for school use. Such a piano for educational institutions should be larger and heavier, somewhat similar to the "old fashioned" upright piano. There is a serious shortage of piano tuners and technicians. It is felt that this vocational aspect of the music profession should be stressed and that persons might be encouraged to consider the profession of piano tuning.

Encouragement for String Instrument Playing. It has been suggested that music dealers can assist in encouraging students and parents to investigate the benefits and advantages of playing a string instrument. They should maintain stocks of string instruments in various sizes, including the half and three-quarter sizes. Window displays are suggested as a way of bringing attention to these instruments.

Memorials. Communities or schools desiring to construct memorials, especially to service men and women of World War II, are urged to give consideration to band shells, music libraries, music rooms and the endowment of such musical organizations as community choirs, orchestras and bands.

Music Week. It is highly desirable that music dealers and school music educators cooperate in the promotion of music through the observance of National Music Week.

Codes for Public Relations

[Condensed from an article in the January 1944 *Music Educators Journal* by J. Leon Ruddick, public relations chairman, and Eugene J. Weigel, past president of the Ohio Music Education Association.]

THE MUSIC EDUCATOR is called upon to represent the school system in many activities which involve definite responsibilities in the field of public relations. The importance of this form of public relations cannot be overestimated. Since the public-school teacher is an employee of a governmental agency, his responsibility to the public is dual in nature. As a public "official" in the sense that he represents a governmental agency, he is responsible, through his administrators, to the community or to the constituency of the school district in which he works, for the welfare of his pupils; this responsibility is more or less clearly defined by the administrative codes of the various states, which in turn are founded upon the legislative enactments regulating operation of the school systems. As a citizen, he must act for the best interest of that portion of the public which is not actually a part of the school's immediate clientele, as well as for the citizens who are parents of school children.

Legislative control reaches into the relationship of teacher and pupil, teacher and administrator, and into teacher-parent relationships. In most states, control extends into commercial relationships in the form of limitation prohibiting the teacher from acting directly or indirectly as the agent of manufacturers or dealers who supply materials and equipment to the schools. Individual school systems have developed their own administrative codes, founded upon the state laws under which they operate, and have added specific interpretations and additional regulations to meet local requirements. One common addition is a section prohibiting teachers from coaching pupils in their own classes for a financial consideration. There is no controversy over the definite regulations of the administrative codes, but there are many questions of ethics and justice which the legal codes do not and should not control. Public relations involve many of these questions.

The Ohio Music Education Association recognizes that there are ethical principles which affect the relations of the music teacher with certain segments of the public. The public can act as a unit only through organization, and so it is logical that discussions of ethical procedure affecting public relations were opened with organizations in the field of music representing that portion of the public which is most closely related to the work of the school music teacher. Negotiations over a period of six years resulted in the adoption of three Codes of Ethics by the Ohio Music Education Association and, respectively, the American Federation of Musicians of Ohio, the Ohio Music Merchants' Association, and the Ohio Music Teachers Association.

The codes are not considered to be legislative in nature; no penalties can be administered for violations, but it is hoped that, by common agreement, the membership of all organizations concerned will adhere to the principles involved and confine their activities to their respective spheres, thereby promoting cooperation and understanding for the benefit of all.

The code adopted jointly with the union musicians has been in effect since 1938, and a very cooperative and understanding relationship has developed between the two groups.* The code adopted jointly with the Ohio Music Merchants Association was developed in 1941, and at about the same time there was joint adoption of the statement of policy prepared by the committee representing the Ohio Music Teachers Association and OMEA. [Refer to footnote below and to pages 242-44.—Ed.]

*A code of ethics was jointly adopted in New York State, soon after the Ohio Code was put into operation, by the New York State School Music Association and the New York State Conference of Musicians. In 1935, what is believed to be the first statement of this type was adopted by the Pennsylvania State Education Association and the Conference of Pennsylvania Locals of the American Federation of Musicians. Similar ethical accords prevail in many other states and local communities, involving an understanding and agreement, with or without written code, patterned after the Statement of Policy and Practice drafted in 1938 by Joseph E. Maddy, then president of the MENC. This Statement was approved in principle by the Executive Committee of the Music Educators National Conference and by the Board of the American Federation of Musicians, with the recommendation that it be referred for joint consideration and action to music educators and professional musicians in state and local jurisdictions. In 1947 the same Statement, with certain minor revisions for the sake of clarification, and with the addition of a section pertaining to audition recordings, was jointly adopted as a national code by the American Federation of Musicians, the Music Educators National Conference and the American Association of School Administrators. (See page 242.)

COORDINATION OF COMMUNITY AGENCIES

IT IS THE DUTY and privilege of school music organizations to contribute toward community activities which are altruistic, which achieve the greatest good for the greatest number, which are nonpolitical, interdenominational, civic and patriotic. The general principles of this obligation should be adapted to meet the needs of each individual community, depending upon its population, its music facilities for adults and its reaction to music generally.

If music education is to fulfill its function, it must supply opportunity and means for high school graduates to sing and play after graduation. School music teachers and directors should assume leadership in coordinating the music organizations and activities in the community. Civic music groups should keep pace with school groups, and music educators should aid in this cooperation. Boards of Education and school administrators should make available music rooms in school buildings for civic groups, including summer bands, civic orchestras, and choruses. There should be an available organization for every high school graduate who wishes to continue his music experiences.

Coordination of community agencies may involve the following:

Music Organizations. (a) Music departments of public, parochial, and private schools. (b) Music clubs. (c) Civic choruses, operas, orchestras and bands, neighborhood and family groups and ensembles. (d) Church choirs and other church music organizations. (e) Musicians' Unions. (f) Parent-Teacher groups, such as father-singers, mothersingers.

Cooperating Agencies. (a) Home. (b) Church. (c) Civic groups (lodges, service clubs, etc.). (d) Scout organizations. (e) Recreational Associations. (f) Welfare societies and hospitals. (g) Business and industry (factories, railroads, stores, banks, insurance companies, etc.). (h) Community festivals. (i) Patriotic organizations.

Coordination of these agencies may be developed through various types of programs built around the following events:

(1) *Continuing.* (a) Home music activities. (b) Community sings. (c) Church services. (d) Civic band, orchestra and chorus concerts.

(2) *Seasonal.* (a) Christmas. (b) Easter. (c) Thanksgiving. (d) National Music Week.

(3) *Specific.* (a) Folk festivals. (b) "I am an American" Day. (c) National holidays. (d) Choir festivals. (e) Programs in connection with national drives and activities.

A Study in Coordination of Community Agencies

In an effort to learn the *status quo* of community and school relationships through music, a study was inaugurated in 1945 for the North Central Division of the MENC. Erwin A. Hertz (St. Cloud, Minn.) organized and carried the study to completion with the assistance of a very able committee.

The following data are based upon information from four hundred questionnaires. The replies were chiefly from the ten states comprising the North Central Division, but a few were from other parts of the United States. The results were largely in statistical form but the implications are readily recognized.

Summary and Conclusions. Encouraging evidences of good coordination in the musical life of all communities may be summed up as follows:

(1) School music directors are accepting increasing leadership in the music of their communities.

- (2) The school instrumental program is becoming an eleven months' program.
- (3) Schools are doing their best to supply their communities with as much music as possible.
- (4) There is close cooperation between the church and the school in encouraging good music.
- (5) In several communities lodge and business men's organizations are actively encouraging music.
- (6) School musicians are combining with adult musicians to form fine community bands, choruses, and in a few cases, orchestras.
- (7) Schools are allowing their buildings, music equipment and music libraries to be used for community music programs.
- (8) Joint concerts are frequent.
- (9) Civic concert series growing in interest and popularity.
- (10) Tax levies possible for municipal music programs.
- (11) Much musical cooperation at Christmas, Easter, Thanksgiving, National Music Week, etc.

Problems which are making it difficult for many communities to coordinate their music activities may be summed up as follows:

- (1) Lack of leadership.
- (2) Need for a coordinated community music program.
- (3) Need for a better understanding among interested groups.
- (4) Need for more emphasis upon developing good orchestras, need for more string teachers.
- (5) Need for better balance of instrumental and vocal music.
- (6) Unions need to take a broader view of school music.

As church choirs, city symphonies, dance bands, civic opera choruses and all future consumers of music are quite dependent upon what is being taught in the schools for their continuation and expansion, focus is centered upon the importance of leadership on the part of the director or supervisor of music. He must be cognizant of all the musical activities in the community and must have vision to read into their future need so that music continues to play a leading rôle in the cultural life of the community. It is recommended that further investigation be made in this area.

Section IV

Related Areas

CONTEMPORARY MUSIC IN THE UNITED STATES

A CONSULTANT COMMITTEE, appointed in 1944, has prepared a preliminary list of contemporary compositions considered suitable for school use in which as many items as possible were reviewed and graded. This list was compiled from material submitted by the publishers at the request of the committee and was issued at the 1946 Cleveland Conference meeting.

The aid of the National School Band, Orchestra and Vocal Associations has been solicited for the establishment of various centers throughout the country for "reading rehearsals" of contemporary American compositions. This request was in accordance with a joint resolution passed by these associations at the 1944 Biennial Conference.

Purpose. The purpose of the activity in the area of contemporary music in the United States is: (a) to bring to the attention of music educators original compositions by citizens of the United States, which, in the judgment of a reviewing committee, possess qualities of musical significance, (b) to encourage contemporary American composers to write compositions suitable for school use in the following media: orchestra, band, chorus, ensembles—both instrumental and choral, (c) to further cooperation between American composers and music educators.

To fulfill these purposes, it is considered imperative that composers become interested and informed as to the needs and problems of the music education field. Many contemporary selections have been found unsuitable due to length, technical difficulties and general inadequacy. Likewise, music educators need to become familiar with available works of contemporary American composers. They should be willing and anxious to review both printed and manuscript selections and to include them on concert programs.

There is a very healthy and helpful attitude of cooperation between music educators and publishers as well as between composers and subscribers. This cooperation should be enlarged to form a triangle so that the cooperation is among all three (music educators, composers and publishers) so that all viewpoints are encompassed at the same time.

Recommendations

(1) A periodic review in professional journals devoted especially to music by contemporary American composers.

(2) The inclusion of a separate section of contemporary works in the next edition of the *School Music Competition-Festivals Manual* by the National School Band, Orchestra and Vocal Associations.

(3) Encouragement of increased cooperation between the composer, music educator and music publisher through their use of the MENC committee on Contemporary Music as a clearing house for problems relating to contemporary music. This implies that all three groups would be adequately represented on such a committee.

(4) Circularization of heads of all teacher-training schools and directors of music in larger cities, urging them to use contemporary music whenever feasible on school programs, also the experimental reading of new works and the commission of new works from local composers. These experimental reading clinics should emphasize the work of local composers so that the composer might be present and learn more of the problems involved in writing for school groups.

(5) The performance of new works commissioned by publishers.

It is felt that the promotion of contemporary music is vital to the normal growth of our young people and for the encouragement of American composers. The full cooperation of the entire membership of the Music Educators National Conference has been earnestly solicited.

PATRIOTIC MUSIC

AMERICA POSSESSES at least four patriotic songs which embody a combination of love of country and of brotherhood, of nationalism and of internationalism. These concepts are presented in the first and last stanzas of our National Anthem, *The Star-Spangled Banner*; *America*; *America, the Beautiful*; and *The Battle Hymn of the Republic*.

These four compositions rank highest in the twenty-five songs which the committee on Patriotic Songs of the Music Educators National Conference has been considering for maximum use in school and community singing. The committee believes that frequent singing by our people of the first and last stanzas of these four songs greatly stimulates interest and understanding in regard to the affairs of the United States and of the United Nations. In line with this idea, it is suggested that when only one stanza of our National Anthem is sung, the last stanza be selected, and that for community singing this wide-range song be pitched in a low key, *A-flat*.

Report of Survey

In an effort to arrive at definite facts regarding the advisable use and the actual use made of patriotic songs in the United States, a questionnaire survey was conducted by Peter W. Dykema. The following data will merit close scrutiny as there are many important trends apparent. It should be borne in mind that while the sample used numbered only *twenty*, they were from a wide distribution and very representative. This sample of twenty constituted the committee working in the area of Patriotic Music for the 1944-46 biennium.

SUMMARY OF QUESTIONS AND ANSWERS

(1) What standards govern your selection of patriotic songs to be used in the schools and in community singing for which you have responsibility, and what specific values do you seek from using them?

- (a) Standards: Worthwhile—8; Tested by time—4; Singable—3; Part of our heritage—3; Interesting—2; Universal appeal—2; Supplementing study of history—2; Good taste—1.
 (b) Objectives: Patriotism—6; Pride or fervor—4; Knowledge of and loyalty to American ideals—3; Emotional outlet—2; Brotherhood—1; Unity—1.

(2) Do you supplement your list of American patriotic songs (including those whose music is drawn from foreign sources) with patriotic songs of other nations, such as *The Marseillaise*, which are presented as expressions of these nations and not as songs which may be considered as expressing American ideas? Yes—14; No—1.

Outline the reasons for your procedure: To enhance mutual appreciation and brotherhood—3.

If you use such songs, indicate how, when, and with what grades they are used: History, Geography—2; Programs, units of study or projects, incidental only, in general—1 each; In upper elementary grades—1; Intermediate—1; Grades VII thru XII—1; In connection with different units of study—1.

(3) Are you hampered in the use of patriotic songs by difficulties of getting them to the children in suitable printed form—by such factors as paucity of material in the music books you have available (Yes—4), unsuitable arrangements or conflicting arrangements in various books (Yes—3), copyright difficulties (Yes—1), restricted amount of time allotted to music instruction (Yes—1), or other causes you may wish to mention? (No other causes mentioned.) If so, what steps do you advocate for overcoming these difficulties? Preparation of book of these songs with proper keys for each grade—8; Encountered no difficulties—4; Somewhat—1.

(4) What about memorizing the texts?

Do you advocate it?

Yes—8

Some—9

Obtain it?

Yes—8

Some—1

Attend to it yourself?

Yes—8

Some—3

(5) Related to the above question, but possibly involving some new consideration, is the following: What bearing upon the singing and effect of patriotic songs does the playing of such songs by instrumental groups, band, orchestra, etc., have?

Highly desirable and appropriate—3; Stimulating—5; Inspiring—3; Helpful—6.

(6) Have you experimented with the idea suggested in the editorial of Our National Anthem in the first issue of the 1945-46 series of the *Music Educators Journal*, of choosing the last stanza when only one is used? (Yes—8; No—4). What are your personal reactions to it? (Approval—9). What are the reactions of pupils, teachers, and parents? (Pupils approve—1). Do you follow *The Service Version* completely, both in the singing and in the accompaniment? (Yes—12). In your attempts to get uniform and enthusiastic singing of *The Star-Spangled Banner*, are you hindered by different versions heard over the radio or on other occasions? (Yes—8; No—3). If so, what suggestions have you for improving conditions? (Insist on *Service Version*; Cooperation; Uniform edition). What key or keys do you use? (Ab—9; Bb—8; A—3; C—1).

(7) What suggestions of any kind, not included in what you have already written, can you give for making the singing of patriotic songs in our schools more significant in general, as well as musical education?

More thorough study of music and text—3.

Knowing history of patriotic songs—1.

Having patriotic song used as—1.

(a) Center of a unit.

(b) Center of an art project.

(c) Center of a bulletin board display.

Use of dramatization—2.

Discussions of songs—3.

Use of stories—2.

Frequent use of many different patriotic songs—2.

Better presentation—2.

Use of music as universal language; not intense nationalism—2.

(8) President John C. Kendel, in creating this committee, stated that its function was to find means of combatting the usual slump in patriotic fervor which follows the conclusion of a great war. Do you think we have an important piece of work to do? Yes—12; No—1; Not extremely—4.

(9) Before the Arabic numeral of each of the following songs place a capital letter and a Roman numeral—the letter to indicate the quality and need of the song (E, essential; D, desirable; O, optional; U, undesirable); the number to indicate the grade in which the children are first taught to sing the song (I, II, etc., through XII):

TITLE	QUALITY OF SONG	GRADE LEVEL AT WHICH SONG SHOULD FIRST BE INTRODUCED															
		E	D	O	U	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
Air Corps Song.....	0	9	12	0						5	3	1	1				1
America.....	19	0	0	0		12	4										
America the Beautiful.....	19	1	0	0		3	4	5	3	1	1						
Artillery Song.....	0	8	10	1					4	1	2	2		1			
Battle Cry of Freedom.....	0	7	9	2					2	3	3	1					
Battle Hymn of the Republic.....	12	6	2	0		1		3	5	5	2						
Columbia the Gem of the Ocean...	2	10	6	1					2	3	5			1			
Dixie.....	4	18	3	0					2	6	2	4		1			
God Bless America.....	3	7	7	3		1	2	1	3	3			1				
God of our Fathers (Roberts-Warren).....	9	9	2	0						3	4	4	3				
Grand Old Flag.....	1	4	9	3						2	2	1	1	1			
Hail Columbia.....	0	6	12	1							3	2	1	3			
Marines Hymn.....	0	12	7	0			1		7		4						
Maryland My Maryland.....	1	8	12	2					3	4	2						
Over There.....	0	5	13	1						4	3			3			
The Star-Spangled Banner.....	19	1	0	0		4	1	3	6								
Tape.....	0	6	10	4		1		3		2		1					
Tenting To-night.....	1	3	14	1						2	2	2		2			1
Tramp, Tramp, Tramp.....	0	4	16	0						2	3			5			
When Johnny Comes Marching Home.....	2	15	3	0					3	4		2	2			1	1
Yankee Doodle.....	4	12	4	0		2	4	4	1			1		1			

General Conclusions from Survey

It is very apparent that patriotic songs, especially those listed in this study, should be used freely in all grades and should be presented to children early in the elementary grades. The texts of patriotic songs should be memorized and that of the Service Version of The Star-Spangled Banner should be used universally but preferably in a lower key (A-flat). It is important that continued stress be placed upon the singing of songs which direct the attention of students to the "stimulating and desirable, inspiring and helpful" aspects of our country.

FOLK MUSIC OF THE UNITED STATES

REALIZING that the folk music of our own country is not a museum piece but a living part of our culture, it must be regarded as an important factor in the field of music education. Therefore, the following items are important:

(1) To aid in collecting and making generally available folk music of the states comprising each MENC Division, particularly the large body of material not found in the familiar song collections.

(2) To aid in arousing and promoting interest in United States folk music among school music teachers.

(3) To aid with suggestions for the effective use of folk music in the schools.

In accordance with these general ideas, the following definite tasks have been suggested:

(1) To encourage teachers to explore their own communities for folk material and to serve as a clearing house for material thus collected.

(2) To discover, through contact with many teachers, communities in which interesting folk projects are carried on and make a list of these available to the Conference membership.

(3) To collect descriptions of school music programs in which United States folk music is being effectively used.

(4) To help in compiling a list of the most representative songs of the area, indicating those which are suitable for the different age groups in the schools.

(5) To trace folk music which has been transplanted from the old world to the new which is now in common use here.

(6) To aid in the development of a closer correlation between the physical education and music departments of teacher-training institutions for the dissemination of folk culture.

(7) To seek the assistance of the State Music Clubs or similar organizations.

(8) To continue the printing of folk songs in the *Music Educators Journal*.

Specific Recommendations

(1) Survey of folk culture in and around one's own community. Children should be encouraged to sing the folk tunes they hear at home.

(2) Increased use of folk literature in program building. Publishers are making available fine arrangements for vocal and instrumental groups.

(3) Increased use of folk songs as rote material in elementary grades; accentuated program of folk dancing, both on elementary and high school level.

(4) Development of interest in folk singing and dancing in the community. Civic and professional clubs could be encouraged to plan folk parties.

(5) Encourage school and community libraries to add books and records of folk music to their collections.

(6) Increased responsibility in sending manuscripts of folk music found in immediate environs to the Library of Congress, Washington, D. C.

An Appeal

The last item above is very important and needs attention. We, as music educators, should cooperate with the Library of Congress to the fullest extent possible by sending to them any and all local folk songs and melodies that come to our attention. Teachers need feel no restraint in this matter since the experts at The Library of

Congress will determine the authenticity of materials sent, or, in other words, one should not worry about the genuineness of the material. It is only with the help of interested music leaders in the various communities of the country that it is possible to collect and have available the folk music of our people.

Another thing which should be undertaken without delay is the beginning of a list and collection of United States folk songs which music educators feel should be memorized by every child. Naturally, this list should be the outgrowth of the widest possible consultation among workers in the field. It is urged that some machinery be set in operation for compiling such a list.

Folk Music of the West

The following is quoted from the "Folk Music of the West" by Lorin F. Wheelwright as an indication of the rich storehouse of material available.

"The Mission Padres adapted their own sacred plain songs to certain Indian rituals concerned with the sun, rain, and harvest. They also taught the Indians to play musical instruments and to read music by means of colored notes. Spanish and Mexican Troubadors have spread their songs at fairs, rodeos, and celebrations. This is a culture which can be traced back to Moslem Spain and to Ancient Arabia.

"There are at least twenty-five national groups in San Francisco who celebrate their own national holidays in songs, dance, and religious devotion. These are representative of the many peoples who have contributed to our wealth of folk song. Some came to our region as home builders and sang of soil and God. Others came to plunder and sang of gold. Railroad builders sang of steel, locomotives, and wrecks. Cowboys told tall tales about such characters as Pecos Bill who rode a hurricane that dug out the Grand Canyon and finally threw Bill into Death Valley. Such is our past: a symphony of earth and men."

RESEARCH PROJECTS AND THESES

A BIBLIOGRAPHY of research projects and theses was compiled in 1944 which included the titles of all studies made in the area of music education during the years 1932-1944. This is in printed form and has proved very valuable and helpful.* It is planned to have yearly re-surveys made in order to maintain lists with the view of having supplements printed and periodic revision of the booklet now available. Inasmuch as a very large portion of all studies in music education are completed at the close of the academic year, the re-surveys should be made in April or May and the titles of new studies thus obtained should be published early in the fall for the benefit of those who are initiating new studies.

Unofficial Survey. An unofficial survey was made in May 1945 by William Larson. This resulted in a listing which was supplementary to the published Bibliography and appeared in the July-August issue of *The Music Journal*.

North Central Division Report, 1945. A committee of the North Central Division of the Music Educators National Conference made a survey of higher institutions in the ten states which comprise this Division. Elizabeth M. Taylor, serving as chairman, prepared the following review which indicates the scope and extent of research work being conducted.

"A bibliography was compiled from data contributed by eighteen institutions in seven states. Some schools report that no research was being done, while others made no response. The eighty-three studies reported fell into the following arbitrary categories: Curriculum—14; The Elementary School—12; Psychology—10; The Secondary School—8; The General Instrumental Program—7; Technical Studies—6; Evaluation of Materials and Methods—5; Competition-Festival—4; Children's Concerts—2; Other Studies—15.

"Results of the study show that the music curriculum is still undergoing thoughtful revision from the elementary level through college. There is somewhat less interest in research on the secondary than on the elementary level, with a trend toward investigation of vocal problems overbalancing instrumental research. The sources of the data represent a cross-section of the widely diverse types of American school systems. Materials and methods in both vocal and instrumental fields are being evaluated. Psychological studies point toward an increased consciousness of the effect of music on the mind and emotions. Relatively little attention is given to the competition-festival program, slightly more to technical experimentation. Although the total number of studies may be fewer than in 1940 and 1941, it is gratifying that so many music educators are vitally concerned with improvements in their subject field.

"Future research might well include experimental studies in the maximum use of radio, modern recording equipment, motion pictures, and other audio-visual aids. The increased postwar emphasis on music as a rehabilitative agent will open new fields for research. There is further need for critical evaluations of published materials currently in use in the schools. Experimentation with the purpose of developing short methods of teaching could provide interesting study. There must be continued investigations of the curricula, particularly of teacher-training institutions, so that there will be increasingly better prepared teachers who, in turn, can be stimulated to research. Only by scientific and continuous evaluation in all fields and on all levels of music education can there be any real progress."

**Bibliography of Research Studies in Music Education*. Published for the MENC by the University of Iowa Press, 1944.

Recommendations

A universal desire has been expressed for data concerning the studies which are listed in the Bibliography. It is felt that it is important to know at least how the research was conducted in order to know the reliability of the findings. A brief statement of the major findings or conclusions would be an asset to the Bibliography.

Anyone completing a thesis or research project in the field of music education should send a notation of the exact title of the study, the name of the school where the study was pursued, name of the person conducting the project and a few brief paragraphs concerning the study to the office of the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Illinois, for inclusion in subsequent published bibliographies of research projects and theses in this area.

MUSIC EDUCATION AND MUSICOLOGY

[This chapter is adapted from articles by Charles Seeger printed in the May-June 1945 and January 1947 issues of the *Music Educators Journal*.]

OF ALL THE FIELDS of music activity in the United States it would seem that those of music education and musicology should be most closely coordinated. Both are concerned with musical knowledge and both are concerned with the handling of this knowledge. For the most part, music educators and musicologists are practical musicians and both are, in a broad sense of the term, teachers.

Why is it, then, that music education and musicology have flourished side by side with so little recognized connection and with some antipathy between their respective personnel? There are several reasons.

(1) The music educator is concerned chiefly with the knowledge of music gained through direct experience of the art. Knowledge *about* it, gained through scientific and critical study of various kinds, is secondary with him. The musicologist, on the other hand, takes knowledge of music for granted and concerns himself chiefly with knowledge *about* it.

(2) The music educator is content to handle that part of the domain of musical knowledge which fits the activity of promoting its cultivation in schools and in the centers of teacher training for these. The musicologist, on the other hand, is occupied primarily in the general extension of musical knowledge and in the systematization of it as a whole.

(3) The music educator is interested mainly in the progress in musical knowledge and ability of his pupils. His own progress, once he becomes a teacher, is a by-product of his teaching. The musicologist, on the other hand, while he is nearly always a teacher, is interested mainly in his own progress in musical knowledge and ability. His teaching is a by-product of his learning.

(4) The American music educator has been very *local* in his viewpoint—the *here and now* of a town, a county, a state, or even of the whole collection of them, the United States. The musicologist, on the other hand, has been very European-minded and centered in the *past*. Both are, as a matter of fact, now broadening their space and time visions and values. In so doing they are coming closer together. From the nursery-school to the seminar is not two processes but one. Extent, concentration, and emphasis may vary but new values and new achievements may as well originate in the school as in the learned society.

The Services of Musicology to Music Education

Music educators often ask, "What is musicology and what is the use of it?" Musicologists often ask the same question about music education. Four major services of musicology to music education will be considered here.

Four Major Services. The *first* and most obvious service of musicology to music education is knowledge of the history of music. All of the source books, upon which the popular histories of music used in our teacher-training courses and in many schools are based, were written by musicologists. The same is true of the encyclopedias and reference books such as dictionaries; also, the discovery, study, and editing of the works of the great composers.

One often wonders how many music educators realize what patient research, devoted study, and keen critical insight have gone into the musicological work that enables them to present in our schools and colleges a composition by Bach or an English madrigal. How many people know that musicological research lies back of our familiarity with the music of even later masters such as Mozart and Beethoven?

How many people know that in addition to being a good practical musician, the musicologist must have spent several years in exacting scientific discipline before he can undertake the responsibility of handling the precious manuscripts? For the most part, the musicologist's professional work must be done at his own expense as there are few fellowships and little expectation of pecuniary reward. The work is done for its own sake as advancement of knowledge of man, as is true of all scientists and humanists in every field. This research in music is unceasing for no sooner is a significant body of music distinguished or a new trend defined than musicological care is needed lest it be lost, misread, or misunderstood. Often, several different manuscripts of the same composition are found. Which is genuine, which spurious? What was the master's final intent? How did he say it should be performed—how fast or slow, how loud or soft, how accented, what nuances—and what questions will people want to have answered about it? In some cases, these become common knowledge and so become a tradition. But often the facts have to be dug out and the musicologist does the required work.

The *second* point, in a way, presents an opposite viewpoint. Look at the typical modern concert program. How often is it chronologically arranged? Practically all of the program notes are drawn from musicological sources. Modern concert life and the musical activity related to it is dominated by a musicological point of view. Even people who don't know a thing about musicology are, if they are sincerely devoted to *serious* music, dominated by concepts of the history of music created by musicology.

The *third* service of musicology to music education is in the textbooks of serious study—harmony, counterpoint, and musical form. Here, the service has not been so efficient or the influence so far-reaching. However, it must be said that neither is the field so well-ordered. The same unsound theories are proposed over and over again by enthusiasts, each one of whom thinks he is the inventor. Publishers, teachers, composers, critics, and educated amateurs all do their bit in keeping the field more or less sane. All, or most of them, listen to the trained musicologist when he expresses an opinion on it, and it is he who will some time have to take a hand to clarify the situation.

A *fourth* service of musicology to music education is in making known the music of cultures other than that of the Occidental world, namely, of China, Japan, Indonesia, India, and of the Arabian world which extends roughly from Gibraltar to East Asia. In these days when the service of music education to world peace has been rated highest in usefulness,* music educators throughout the world will begin to draw upon comparative musicology for information and materials, including texts and records, with which to prepare and implement their programs.

Comparative musicology also gives us the primitive music of the world—of Eskimos, Central Africa, the Andean Highlands, and the countless islands of the Seven Seas. It gives us the most reliable information upon folk music. Enthusiastic amateurs have done most in this field until recently, which means that although a lot of fine material has been made available, still a lot of error has been circulated along with it, so that it is difficult for the music educator to know whether he has in hand a genuine folk song or a false one. Comparative musicology may be expected to take a leading rôle here.

The Philosophy of Music

Less obvious but perhaps even more important, though more difficult to deal with, is what may be called the philosophy of music. Whenever a music educator talks about music in a serious way, he bases his statements and arguments upon a view of his art and his profession which may be his own but which, at the same time,

*At the meeting of the Sub-Commission on Music, First General Conference of UNESCO, Paris, 1946.

reflects the thinking of his colleagues. Both individual and group thinking in music education is based upon training—the special training in music and education, and the general training in the sciences and humanities—including history, mathematics, literature, etc. It is also based upon individual and group experience in the classroom, in the office, and in the world of men and things. Music educators, as most musicians and educators, are themselves educated people. They are, however, specialists in an activity that is at once a branch of a field (music) and a branch of a process (education). Like most specialists, they have not time to know either the whole field or the whole process. For broad general theories, for basic concepts, for knowledge of objectives, trends, critical standards, etc., that have to do with other branches or of education as a whole, they go to men like Barnard, Sheldon, Horace Mann, and John Dewey. For similar basic concepts and knowledge of music they should go to men of comparable authority in musicology. They have not done so, for the musicologists have not been there to be gone to. Americans have not yet done the job in musicology that they have in education. So American music educators have had to get along with second- and third-hand echoes of European philosophies of music. Besides being considerably distorted, these echoes are somewhat out of date. The foundations of music education in the United States are, then, strictly 20th Century upon their educational side, but garbled 19th Century on the musicological side.

The Past. In the fight for a 20th Century educational approach to the problem of music in the schools, music educators had to fight 19th Century educational practice as it existed in the conservatories of music. Not having at hand a 20th Century musicology with which to strengthen their hand, there was evolved, as the next best weapon, a strong trend toward anti-intellectualism in music. This gave music education freedom from bondage to outworn tradition and enabled them to forge the unique instrument they now possess. Anti-intellectualism has now served its purpose, though the fight to provide music for every child is still far from won. Fear and distrust of thinking has no place in the minds of present-day music educators. In their teacher-training courses they face the facts of life and the responsibility for straight and fearless thinking as far as their theory of education goes. Why not also in their theory of music? If music education requires as much competence in music as in education, why tolerate ignorance and sciolism in one that would not be tolerated in the other?

The Future. Four things should be done in the near future. Music educators should demand that American musicologists give attention to American music life and its needs. For example:

(1) There is no handy technical guide for the music educator in the performance of music more than a hundred years old, and there is no critique of music that can serve as a basis for the discussion of what music should be taught, to what people, and for what purpose.

(2) One of the tasks of musicology is to know the total music activity of an area, be it of a county or of the whole world. Music education as it exists in the United States is a historical development of first-rate importance, in many ways new and surprising. Music in the modern world cannot be understood without giving this new development full and serious study.

(3) Musicologists, most of whom are educators too, do most of their teaching upon the university graduate level. They can achieve results only upon the basis of the human material that comes to them. This material comes mostly from the schools, where the general education and a good part or all of the music training of the young people has been done. Admittedly, we are not getting, upon the graduate level, as much good human material as we would like. Why, then, should the musicologist not consider it partly his responsibility to go out and do something about it?

(4) The time may come sooner than some expect when the increasing crop of young musicologists produced by our graduate seminars will find themselves facing a shrinking job situation. Industry, publication, newspaper criticism, conservatories, and music schools may take some, but there will be more than these can absorb. Music education has already made use of some and could use more, provided they go through the extra preparation.

* * *

As music education and musicology have much to gain by getting together, let us hasten the day when, in secure knowledge that they can depend upon each other, they will cooperate toward promoting the usefulness of music in the life of man.

MUSIC IN INDUSTRY*

The History

MUSIC IN INDUSTRY is not a new concept. Its history begins in ancient times. A stone group, from the Archaic period in Boetia, in the Louvre, in Paris, shows four women kneading dough to the rhythmic accompaniment of a flute player seated to the left of the group. Early Greek art depicts men and women working to music. Quintillian, the Roman rhetorician and critic, wrote "Every man when at work, even by himself, has his own song, however rude, which may soften his labors." The Mastersingers in the Guilds sang as told in the opera "Die Meistersinger."

The history of work songs has had extensive investigation with considerable authentic material available. The American Indians used songs to further the work in field and tepee. The French voyageurs sang and sailors have always used work songs. The railroad songs, canal songs and other American work songs prove that our people have found music helpful in work. Japanese planters of rice worked to the accompaniment of a stringed instrument and singing. Other examples could be cited.

Early American Industrial Music. Due to the so-called Industrial Revolution, mass production has stepped up the rhythmic pace. Heavy labor has been decreased by the use of machines and sedentary activities have increased. The banks of New York organized a Glee Club in 1870 and this organization is still in existence. Wanamaker installed an organ in the Philadelphia store for his employees in 1876. The Schmitt Music Company had an employee's orchestra in 1880. In 1886, Frank Morton of Chicago placed girls who could sing to work with other girls in order to help them sing while they rolled cigarettes, and the Butte Mines had an orchestra for their employees in 1887. Strawbridge and Clothier of Philadelphia had a chorus in 1889 for their employees.

The 20th Century. In 1910, an English engineering firm supplied gramophone recordings of marches for employees who needed to walk four miles an hour for two consecutive hours while they inspected and tested apparatus. This program is still in use but now comes from BBC Industrial Music. England presented planned "Music While You Work" programs for factories in 1940. Jacques Vernes, a French financier and manufacturer, stimulated industrial efficiency on a national basis by reviving music in mills and shops and government projects in France in 1913. Thomas Edison experimented with his cylindrical type of phonograph for machine-made music. The idea was lost largely because of lack of amplification and loud-speakers. A follow-up of Edison's experiments was made by officials in the Gibson Company when they installed loud-speakers for phonographic music in the Gilmore Store in Kalamazoo, Michigan. A difficulty ensued due to patent rights. At the present time, there are about 8,000 sound installations for industrial broadcasts in the United States.

Present Practices

Equipment. Sound equipment and public address systems are manufactured by approximately fifty different firms in the United States. Installations of this equipment are made by over one hundred different firms. The minimum equipment required is one loud-speaker, one amplifier and one turntable. It follows that the larger the area to be covered, the more equipment is needed, and the higher the noise level, the more speakers are required. Control boards may be placed in offices, washrooms, radio rooms or very elaborately equipped studios.

*The material under the heading "Music in Industry" is a digest of the report submitted by the North Central Division Committee, 1945. Josephine K. McVeigh and Haydn Morgan, co-chairmen.

Operators. Some plants have a staff of well-supervised operators which function on a twenty-four-hour basis. Requirements for the operator vary with the responsibility involved. A director plans the programs, arranges the timing, operates or directs the operation of the program, supervises all broadcasts and is responsible for the equipment. Background training of an operator should include a very thorough knowledge of music, ability to play the piano, knowledge of choral and instrumental group and solo work, knowledge of microphone technique, as well as broadcast and script writing. Personal requirements call for an extremely human and sympathetic point of view, a pleasant, attractive appearance and friendliness.

Possible Uses. Two general types of use are made of industrial broadcasting systems. They may be roughly classified as those which involve music and those which do not involve music. One of the first services a company desires is paging or calling executives over the public address system. The use of the system for personal congratulations is made in many places. Birthday, wedding and other congratulatory occasions may be announced and usually are accompanied by appropriate music. The public address system is found to be very satisfactory for talks and plays which assist in safety and health. Officials use the system in reaching their employees for better understanding and immediate contact on vital problems. Some plants at this time use news broadcasts taken directly from some radio station. Others have their operators rebroadcast the news at suitable periods in the plant over their own microphones. Still others use a wired news service especially edited for plants. There are three types of music programs used in broadcasts: (a) Factory music played to workers on the job while they work. (b) Recreational music played to the workers during rest periods in recreational rooms, cafeterias, skating rinks or fields when recreation is taking place. Some plants have outdoor recreational facilities to which music is broadcast. (c) Cafeteria music or luncheon music played to the dining rooms or cafeterias during luncheon and dinner hours.

Timing of Programs. Paging goes on constantly from the telephone operators' switchboard through the sound system except when a program of music is being given. The operators are usually notified of such a program by a signal light. News broadcasts are usually made at recreational periods or at stated times as the need arises. Personal congratulations are usually programmed at a regular time of the day and briefly noted or are made as the occasion demands in the cafeterias or recreation halls. Talks and plays and addresses by executives should be announced and scheduled ahead of the broadcast. Music programs should be scheduled according to the place to which they are going, length of time the employee has been on shift, kind of work and the noise level of the work, the time and length of the rest period and the shift change.

Types of Music. It should be remembered that employees in a factory are a cross section of any American community, therefore their tastes are average. It is well for the operator to plan the program with this in mind, not with a preconceived notion of a special type of music or an attempt at education toward that type of music. Some plants have a predominating number of workers of a particular nationality. These folks like certain types of music, but even here the tastes are divided. Some plants use polkas, Hawaiian music, Latin music, or oriental music as is requested by the employees. This does not mean that there are not places where the so-called better type of music is not preferred. Most industrial programs carry a great variety of music and are not overplanned with one type. The desired effect of the music used has a great deal to do with its choice for a particular program. If it is to be used for an early morning shift coming on the job, then lively numbers and marches should be used. If the need is to stimulate during a bored period, again lively music is planned. The kind of work, whether sedentary or standing, small hand movement or large hand and arm movement, noisy operation or quiet operation, solitary or group work, all influence the choice of program. The time of day must

also be considered in the planning as it will have a definite bearing on the effectiveness of the program.

Music Production. Transcriptions or platters are the large discs which measure eighteen inches across and revolve at $33\frac{1}{3}$ revolutions per minute. They come in two kinds of cut, lateral and vertical. They can be played only on a turntable made to revolve at this speed. Some turntables are equipped with a dual control. Records are the ten-inch or twelve-inch discs that revolve at seventy-eight revolutions per minute (R.P.M.) and are played on the usual turntable. Some plants use two turntables to facilitate and speed up the production of their programs. Automatic record changers or juke boxes are found in many plants. Even though they make a full-length program possible without the operator touching the records once they have been deposited in the machine, it is necessary for the operator to constantly monitor the program. This consists of watching the decibel needle and adjusting it so that the level of output is constant. The decibel needle controls the loss of power of the music as it travels over the wires. A third means of producing music for these programs is that of live talent. This means using employees in solo or group performance over the microphones. Some directors themselves perform once or twice every week. F.M. (Frequency Modulation) radio broadcasts of industrial music may be used. These are taken from the local F.M. station and piped through the plant system. Some plants use wired music especially programmed for them from some central point. A charge is made for this service.

Music Libraries. Music libraries consist of records purchased by the plants or rented on a contract basis; also transcriptions which are rented on a yearly contract basis. There are numerous companies cutting and operating a rental service for transcriptions. Two companies operate a purchase service for records on a subscription basis. At this time the performance fees are paid by the transcription and record companies and the operators are not unionized.

Values. The prime purpose of the industrial music program is to relieve the boredom of the worker on the job. The former term used was fatigue. This is accomplished by relaxing the worker mentally with music or by stimulating his thought with music. Some plants have studies to show that production has been speeded and improved because of the music program. Most plants feel that the general good will and higher morale of the worker, which may and usually does result in better production, is sufficient reason for the program. Since the rhythms of the modern factory are so varied and inconsistent it is impossible to use a highly rhythmic composition to any good purpose. It has been found unwise to try to use music for the purpose of "speed-up." Varied normal rhythms have been found to be superior. General morale has been definitely raised by the use of music with work. Employees straighten their backs and sing or whistle at their work. They jig as they walk to and fro among the machines. The live-talent programs bring a closer feeling of relationship to the employees, and plants that sing at their work are happier plants. Since the general purpose of the program is to relieve the boredom of the employees and to create a better spirit of fellowship, no operator has the right to imagine that this is a teaching situation. As music in the industrial program should be used for the betterment of the employees, they have their preferences for programs and thus the choice of program should not be superimposed upon the employees. Therefore, any educative process that goes on in music should be an unsought result incidental to the program.

Varying Opinions and Practices. Some plants build their programs entirely on suggestions made by the employees through suggestion slips. One organization has a group of employees who plan the programs each week. If the program is to be scientifically beneficial some plants feel the program must be entirely chosen with this in mind and the employees' desire given no consideration. Most plants feel that

a judicial mixture of employees' choice and scientifically prepared programs are the best. The possibility of mood music especially composed without associated title has been discussed and is still experimental. The idea derives some of its possibility from the background or mood music used with movie strips. If employees' suggestions are followed to any extent, there is the question as to how many of the employees, in what proportion and what age level are making the requests. So far, the younger group (young in age and recent employment) and the popular music lovers are the most outspoken. However, the suggestion sheets do prove a fair sample of employees' choice.

Some Benefits of Industrial Music. There is no divergence of opinion on the results of finer morale and better spirit. Some of the other benefits of the industrial music program are reduced absenteeism, lateness and complaining. Very few, if any, plants that have installed sound equipment and have had efficient operation have ever closed their programs. However, opinions vary as to the direct effect on production.

Examples of Available Research. There have been a number of scientific research studies made in relation to the effect of music on production and the problems concerned with production. Little research has been made on music choice of age groups or nationality groups. Practically no work has been done on the effect of music on the individual at work and recreation. The emphasis has been more on his resultant production. The Twin Cities Ordnance Plant in Minneapolis, Minnesota, has a set of figures on production, absenteeism, lateness and complaints as affected by the music program. The charts give figures before and after the programs were in use. RCA Victor has sponsored research on sound systems. The Stevens Institute of Technology has done various research studies. It would be impossible to record all the data connected with the research in a brief report. However, the field is new in its use of electronic equipment and there is much to be learned and much data to be collected.

Institutes. It is necessary for those involved in this area to compare activities and outcomes. The institute is one way of accomplishing this. For example: the University of Minnesota at Minneapolis has sponsored two institutes on Industrial Music at their Center for Continuation Study. The first one was held in August 1944 for two days. This was attended by about twenty-five men and women from all parts of the United States. They discussed every angle of the field from scientific equipment to operation and programming. Various leaders and professors guided the discussions. The second Institute was held in February 1945 for three days. The attendance was greatly enlarged. The discussion centered around acoustics, speakers, program timing and planning, choice of music, choice of records and transcriptions, equipment types, discs, operators and directors, radio techniques, program benefits and the use of music as made by the American Army. These Institutes were attended by manufacturers of equipment, production managers, program operators, music producers, business manufacturers, personnel managers, professors, business people and military personnel.

Short Courses for Operators. Short intensive training periods have proven helpful. Juilliard School of Music in New York City gave a two-week course in June 1944. RCA Victor has short courses from time to time in Camden, New Jersey. This company employs an advisor to assist in building and developing industrial music programs. Private training and coaching is given in various places. There is no school at this time that especially trains industrial music operators and directors.

Implications of the Program for Music Education. The American schools are doing an increasingly fine piece of work in developing the musical interests, both listening and participating, of the children and the adults. The use of music during worktime allows that interest to develop further through listening. The industrial

music programs are a natural outgrowth of the enlarged music programs and the growth of music in the schools of America. The possibility for the worker to participate in musical activities may be strengthened by the many musical organizations sponsored by the plants in which people work, thereby holding any interest and skill they may have developed in school. The live-talent broadcast allows those individuals who have made excellent progress in school music but who are not outstanding enough to acquire their whole living in professional music to express themselves. The field of Industrial Music opens a new vocation for which people must be trained. The operators and directors require a personality, friendliness, but above all, a complete knowledge of music. A knowledge of radio technique, factory relationships, psychology, and a flexibility in all matters, with a very spontaneous and vivid imagination and value of the entire industrial music program, are essential.

Recommendations*

(1) It is recommended that there be established a permanent committee of music educators and representatives from industry to guide and counsel with the Music Educators National Conference for the perpetuation of activities regarding music in industry.

(2) It is recommended that provision be made on programs at the Music Educators National Conference meetings for cooperative effort between its members and industry, and in soliciting the help of those who are experienced in the field.

(3) It is recommended that information regarding music in industry be provided through the columns of the *Music Educators Journal*. These articles should deal with the history of music in industry, qualifications for a position as industrial musical director, equipment necessary, programming, and a continuing bibliography.

*These recommendations were made by the National Committee on Music in Industry, 1946; Dean E. Douglass, chairman.

Bibliography

- Aigner, Lucien. *Music While You Work*. Christian Science Monitor Weekly Magazine. August 7, 1943.
- An Opportunity for Recreation. *Factory Management and Maintenance*, January 1944.
- Antrim, Doran K. *Importance of Music in Wartime Industry*. Etude, February 1943; *Music For All-Out Production*. *Forbes*, August 15, 1942; *Music Goes to Work in War Factories*. *Reader's Digest*, September 1942; *Music in Industry*. *Musical Quarterly*, July, 1943; *Music Relieves Industrial Tedium*. *Reader's Digest*, August 1937; *Step On It to Music*. *American Magazine*, July 1947.
- Beckett, Wheeler. *Music in War Plants*. Washington, D. C.: War Production Drive Headquarters, War Production Board, 1943; *Courses on Music in Industry*. *Christian Science Monitor*, May 11, 1944.
- Benson, Barbara E. *Using Music and Sound Systems in Industry*. New York: McGraw-Hill and Co., 1945.
- Burke, Earl. *A New Experiment with Music in Business*. Etude, August 1939.
- Burris-Meyer, Harold. *Music in Industry*. *Mechanical Engineering*, January 1943.
- Caldwell, O. H. *More Music, More Defense*. Etude, June 1942; *Sound Magic Marches On*. *Science Digest*, March 1942.
- Cardinell, R. L. *Music in Industry; No. 1—The Nature and Development of Work Music, No. 2—The Selection of Equipment, No. 3—Principles of Programming*. New York: American Society of Composers, Authors and Publishers, 1944; *The Statistical Method in Determining the Effects of Music in Industry*. *Journal of the Acoustical Society of America*, October 1943.
- Charme To South. *New Yorker*, July 10, 1943.
- Clarke, Kenneth S. *Music in Industry*. New York: National Bureau for the Advancement of Music, 1929.
- Conklin, Eugene A. *Music While They Work*. Mill and Factory, July 1943.
- Dardas, Earl. *Music! How Its Strains Inspire Us*. Musician, September 1936.
- Determining Recreational Interests. Chicago: Industrial Recreation Association, 1943.
- Duete, A. H. *Music—Production's Metronome*. *Factory and Industrial Management*, March 1930.
- Duete, Marie. *America's Musical Bank*. Etude, January 1941.
- Eyer, Ronald. *Music Goes to War on the Home Front*. *Musical America*, December 10, 1942.
- Fay, Paul J., and Middleton, Warren C. *Indirect Measurement of Listener's Preferences for Men and Women Commercial Announcers*. *Journal of Applied Psychology*, 1941, Vol. 25.
- Forward March With Music. Etude, March 1942.
- Fox, Don F. E. *Horrocks-Ibbotson Sponsors Show for Wounded Soldiers*. *Sporting Goods Dealer*, February 1944.
- Frankenstein, Alfred V. *Music Makes the Task Grow Lighter*. *Review of Reviews*, July 1929.
- Fun For Workers—War Plants Find Sports, Music, Movies, Dances Help Ease Job Strain. *Wall Street Journal*, June 18, 1943.
- Good L-M Information on the Air—How Radio Publicity Helped to Solve a Manpower Problem. *Labor-Management News*, March 11, 1944.
- Grabel, Victor J. *How American Industries are Utilizing Music*. Etude, May 1923.
- Halpin, Dan D. *Industrial Music and Morale*. *Journal of the Acoustical Society of America*, October 1943.

- Hough, Edith. *Music as a Safety Factor*. Journal of the Acoustical Society of America, October 1943.
- Humes, John F. *The Effects of Occupational Music on Scrappiness in the Manufacture of Radio Tubes*. Journal of Applied Psychology, 1941, Vol. 26.
- Industrial Music*. Business Week, April 3, 1943.
- Kerr, W. A. *Attitudes Towards Types of Industrial Music*. Journal of Acoustical Society of America, October 1943; *Factor Analysis of 289 Electrical Worker's Beliefs in the Effects of Music*. Psychological Record, December 1942; *The Psychological Background of Industrial Broadcasting*. Psychological Bulletin, May 1943; *Psychological Effects of Music as Reported by 162 Defense Trainees*. Psychological Record, December 1942; *Psychological Research in Industrial Plant Broadcasting*. Journal of Psychology, 1944, Vol. 17.
- Kirkpatrick, Forrest H. *Music and the Factory Worker*. Psychological Record, December 1942.
- Lunch-Hour Recreation*. Chicago: Industrial Recreation Association, 1943.
- McConnell, F. H. *Riveting to Rhythm*. New York Times Magazine, August 31, 1941.
- Music and Labor—Comments from Famous Americans upon the Need for Music in Business*. Etude, June 1923.
- Music and Manpower*. St. Charles, Ill.: Operadio Manufacturing Co., 1943.
- Music as Recreation*. WPA. Technical Series, Community Service Circular No. 1. Washington, 1940.
- Music at Work*. American Business, July 1942.
- Music in Factories*. New York: Muzak Corporation, 1941.
- Music in Industry*. Special Bulletin No. 1. New York: American Society of Composers, Authors and Publishers, 1944.
- Music in the Plant—What Research Proves*. Factory Management and Maintenance, February 1943.
- Music While You Work*. Newsweek, August 31, 1942.
- Music While You Work*. Time, April 13, 1942.
- Music Educators Journal*. Music and Morale. May-June 1941; *Music in the National Effort*. February-March 1942; *Music in a World at War*. May-June, 1942; *Music Education in Wartime*. September-October, 1942.
- New York Times. *New Music to Spur Factories' Output*. October 18, 1942; *Rhythm for the Job*. March 14, 1943; *Battleship to Music*. October 8, 1941; *Yanks Find Music Helps in Fighting*. March 20, 1943.
- Plant Broadcasting—More Output*. Modern Industry, September 15, 1942.
- Podolsky, Edward. *The Doctor Prescribes Music*. New York: Frederick A. Stokes Co., 1939; *Music Speeds Work*. Commerce, February 1942; *Physical Effects of Musical Vibrations*. Musician, May-June, 1942.
- Productive Melody*. Time, November 2, 1942.
- Promoting Employee Participation*. Chicago: Industrial Recreation Association, 1943.
- Radio Music Helps to Keep Employees Contented*. Factory Management and Maintenance, July 1938.
- Reynolds, Wynford. *Music While You Work*. A Summary of Research on Music in Industry. Middlesex, England: British Broadcasting Corp. The Grammar School, Scarle Road, Wembley.
- Samson, Don. *Let Them Have Music*. Forbes, June 1, 1941.
- Sims, Marion. *Melodies on Tap*. Coronet, April 1942.
- Suggestions for Spring Recreation Programs*. Chicago: Industrial Recreation Association, 1943.
- Symphony and Industry*. Newsweek, March 29, 1943.
- Thrasher, Louis. *On Their Toes, Workers Keep Victory Tempo*. Chicago Daily News, April 9, 1943.
- Tindall, Glenn M. *Rhythm for the Restless*. Personnel Journal, October 1937.
- Turner, Rufus P. *Sound for Defense Plants*. Radio News, April, 1942.
- Value of Music in Factories*. Outlook, September 6, 1943.
- Vrionides, Christos. *Music in Industry*. Two articles available from the author, care of J. A. Jones Construction Co., Brunswick, Ga.
- War Work Set to Music*. Popular Mechanics, December 1943.
- Wolf, Arlene. *Lunchtime Follies—SRO*. New York Times Magazine, July 11, 1943.
- Woman Power*. Report No. 136. Chicago: George S. May Business Foundation.
- Zanzig, Augustus D. *Music and Morale*. Recreation, March 1942.

FUNCTIONAL ASPECTS OF MUSIC IN HOSPITALS

MUSIC HAS BEEN used for many years with all types of convalescent patients. It has been an interesting and soothing medium for filling hours of inactivity. This has been accomplished largely by the use of radio or phonograph recordings. Many a tedious and wakeful hour can be lightened by a low-tuned radio giving broadcasts which the patient may select at will. Well-chosen recorded music can form the background or be the center of a recreational period in a convalescent ward where both the ambulatory and non-ambulatory cases may participate.

Many instances of remarkable results have been reported in the regaining of muscular use and control through exercise induced or prompted by musical participation. This use of music has been especially successful with children who, through paralysis or other causes, need to regain muscular coordination.

However, the 1946 committee working in this area has confined its investigations to the functional aspects of music in mental hospitals and more specifically with the use of music as a therapeutic agent. The following material was adapted from this report.

Therapeutic Value of Music in Mental Cases

The alarming increase in mental disease in the United States is of major concern to the general public. There are 700,000 mental patients in institutions at the present time, occupying 52 per cent of the total hospital beds. Four million are being cared for in their homes and six million more are considered borderline cases.

Music has therapeutic value in rehabilitating mental cases as it affects the body, the mind, and the spirit. A patient who has learned to appreciate the higher forms of music has a much better chance for benefit, as well as a means for resisting mental breakdown. Sometimes his musical ability is the only bridge from reality to the dream world in which he lives. One does not have to be hospitalized to benefit by the powers of music, as the principles which make music helpful can be used to prevent as well as to cure. Study of the various ways and means of incorporating these therapeutic possibilities into the curriculum is needed. Instead of merely using the child to make music, music can and should be used to help make the child a well-balanced and emotionally stable individual.

It is claimed that the seeds of insanity are sown from the ages of one to six. If the teacher is trained to recognize the danger signals early enough, unhealthy mental and emotional habits may be rectified.

In this machine age, man threatens to destroy himself unless emphasis is given to the art of living. Art is not like science which can totally destroy man if not directed properly, but like medicine and religion, it can be made the servant of man. The study of music as a therapeutic agent should be the means to an end instead of merely an end in itself. Many professional musicians pervert their art and so become psychoneurotics through ignorance of the powers within their grasp.

Music educators long have recognized the importance of the social and emotional background of their students. On the basis of the experiences reported in service units and military hospitals, as well as recent experiments and studies in civilian institutions, one can establish types and patterns of musical experience which may help the individual in his adjustment to his musical background, and this may, in turn, help the individual in his adjustment to his environment. Use should be made of any type of music which may have immediate emotional meaning at the individual's own cultural and aesthetic level.

Suggestions and Recommendations

Training Courses. So that standards may be established and that music activities in hospitals may be put on a professional basis, the following recommendations are made for consideration by the medical as well as music profession.

- (1) Musicianship, on the level of a Bachelor of Music Education degree.
- (2) Personality—well integrated, emotionally stable, proper attitude toward patient and interest in his progress, maturity, several years' training experience or group work, leadership.
- (3) Specialized training to include hospital internship, with proper emphasis on neurology, psychology (including abnormal), the influence of music on behavior, mental hygiene of music as a sociological and health factor, clinical practice, elementary statistics, psycho-drama and orientation lectures.

Research Foundation. Recognizing the need for further experiments in order to place the use of music as a healing agent on a more scientific basis, the establishment of a research center, adequately financed, is recommended.

Bibliography. It is recommended that a list of articles and books useful in the scientific study of the functional aspects of music in hospitals be assembled and circulated, with quarterly extensions added.

Inter-Professional and Public Relationship. It is suggested that closer contacts be made with other professional groups concerned, such as physicians, occupational therapists, psychologists, psychiatrists, hospital associations, veterans administration and government hospital administrators, both locally and nationally.

Physical Equipment

Housing and Facilities. Hospitals desiring to make music an integral part of the recreational, educational and occupational therapy programs should have: (a) adequate space, (b) adequate equipment, and (c) adequate and trained personnel. It is proposed that hospitals desirous of establishing music firmly and progressively, not only from the patient-listening angle but also from the more important patient-participation angle, will need the following equipment.

(1) *A Music Building.* A separate music building, accessible to the main hospital (if possible, by means of a covered ramp), large enough to allow for a minimum of 3,000 square feet of floor space per 1,000 bed capacity of the hospital; sufficient floor plugs and electrical outlets; restful and harmonious drapes and furniture; washrooms.

The building should contain, per 1,000 bed capacity, one large room for group participation in choral and instrumental music activities and seven or eight cubicles for individual lessons or study; a music appreciation room; office for music supervisor, teachers and technicians; storeroom for instruments with racks and cages for keeping instruments when not in use; repair bench. All music rooms and cubicles should be treated with sound-absorbing material.

(2) *Minimum Instruments.* It is suggested that the minimum instruments required for such a program would be one piano for the choral-instrumental room; two spinet-type or small pianos; three violins; one cello; additional instruments sufficient for a twenty-piece orchestra; radio-phonograph; ample library of classical and popular recordings with shelves for storing albums; several sets of tonettes, ukuleles, harmonicas, and ocarinas; electrical (dental) sterilizing instrument for cleaning mouthpieces; kit of repair tools; song books and sheet music.

A Project in Visual Piano Teaching

A project in teaching class piano was conducted at the Walter Reed Hospital using a visual method. During the year (1945) some 1,000 patients participated. The average class numbered thirty and extended over a six weeks' period.

The project attempted to stimulate curiosity so that patients would be anxious to learn about music. The aim was to aid self-confidence and give opportunity to know more about music. In no sense was it training for a vocation.

The educational background of those attracted was that of the average citizen-veteran, while the vocational background extended from day laborers to college graduates. It was found that the manual dexterity of previous occupations correlated with ease of playing. The occupational therapeutic values were most helpful for (a) nerve injuries, (b) arthritic cases, (c) orthopedic cases.

The materials used were a specially prepared graded course, written exercises, flash cards, blackboards, etc. In a six-week period the following items were covered.

(1) The formation and inversions of all chords, major and minor, with emphasis upon the tonic, dominant, sub-dominant and dominant seventh.

(2) Scales: whole and half steps, major and minor.

(3) Transposition.

(4) Use of pedal.

(5) Playing arpeggios and detached chords.

(6) Playing standard compositions in key of *F* and *G* (major and minor) with explanations of any theoretical problems encountered.

Bibliography

- Altschuler, Dr. I. M. *Rational Music Therapy*. MTNA Proceedings, 1939; *Music in the Treatment of Neurosis*. National Music Council Bulletin, April 1944; *Four Years Experience with Music*. American Journal of Psychiatry, May 1944; *The Past, Present and Future of Music Therapy*. Educational Music Magazine, Jan.-Feb. 1945.
- Chamberlain, Dr. H. E. *Mental Hygiene and Music*. Sacramento: Pamphlet by State Department of Social Welfare, 1942.
- Gaston, E. T. *Music Education for Health*. Music Educators Journal, February 1945.
- Gilliland, Esther Goetz. *Are You Making the Most of Music?* Occupational Therapy and Rehabilitation, December 1946; *Music in the Treatment of the Sick*. Hygeia, Dec. 1944; *Healing Power of Music*. Music Educators Journal, Sept. 1944; *Music for the War Wounded*. Music Educators Journal, April 1945.
- Licht, Dr. Sidney. *Music in Medicine*. New England Conservatory of Music, 1946.
- Schoen, Max. *The Effects of Music*. New York: Harcourt Brace, 1927; *Therapeutic Values of Music for Psychotic Patients*. United States Veterans Administration Medical Bulletin, 1934.
- Van de Wall, W. *Music in Hospitals*. New York: Russell Sage Foundation, 1946; *Music in Institutions*. New York: Russell Sage Foundation, 1936.

MUSIC EDUCATION IN LATIN AMERICAN REPUBLICS

[EDITOR'S NOTE: This is the official report by Brunilda Cártes, chairman of the Advisory Council on Music Education in the Latin American Republics which convened at Cleveland in connection with the 1946 Biennial Meeting of the Music Educators National Conference. The Advisory Council was sponsored by the MENC in cooperation with the Music Division of the Pan American Union and was integrated with the MENC committee organization for the 1944-46 biennium. An important outcome of the sessions of the Advisory Council was the launching of the Latin American Association of Music Educators (Asociación Latinoamericana de Educadores en Música). "ALADEM" will have affiliate relationship with the MENC. Miss Cártes, who is director of music education in the secondary schools of Chile, was elected general secretary of the new organization, concerning which further details are given in the latter part of the report.]

EIGHT Latin American countries were represented on the Advisory Council on Music Education in the Latin American Republics at the biennial meeting of the MENC held in Cleveland March 26-April 2, 1946. The Advisory Council was set up by the MENC with a twofold end in view: (1) to provide the Latin American guests with a formally sponsored committee in which they could discuss problems of music education and music education organization in the other American Republics, and (2) to integrate the group and its purpose with the committee structure of the MENC convention.

The meetings of the Advisory Council in Cleveland were the first of their kind to be held, and therefore the prepared agenda was general in character. (Problems peculiar to individual Republics would necessarily belong in agendas devoted to the individual Republics.)

Basic Principles

At the beginning of the deliberations certain basic principles were agreed upon:

(1) All of the American Republics can agree that the basic objective of a music education program is the emotional development of the individual into an integrated personality and the subsequent contribution the individual makes in a democracy.

(2) The present status of music education differs little in the various Latin American Republics, and therefore it was agreed that there could be discussed and suggested within the Council a general program of music education on a broad basis for the Latin American Republics.

(3) Music education and music education organization in the Latin American Republics must be developed and organized according to the specific needs and within the framework of present systems of education in the respective Republics.

(4) Music education philosophy, techniques and materials of the United States should be considered as illustrative of the development of the music education profession in only one of the Republics of the hemisphere. Latin American students of music education in the United States, upon their return to their countries, should bear in mind that music education merits a place in the curriculum as a part of the education of every boy and girl. It should be recognized in the same manner as other subject fields such as history, geography, mathematics, languages, literature, etc.

General Recommendations

The consensus of the Council was that a broad music education program in the Latin American Republics could be divided into two categories:

I. *Music education in the curriculum*, and therefore considered as a part of the education received by every boy and girl in all of the schools, colleges and universities in all of the Republics.

II. *Music education in the community*, including a planned adult education program in music to reach all interests and levels of society.

Here it should be noted that the Council agreed that looking into the future

there could be envisaged such a broad music education program stemming from the schools into the community that the line of demarcation between the two programs will become less and less pronounced.

The Council, therefore, submits the following *general* recommendations for the development of a music education program in the Latin American Republics:

I. MUSIC EDUCATION IN THE CURRICULUM

(1) The establishment of Music Education Departments in conservatories, schools of music and normal schools is basic to the over-all program. Music education must be recognized as a profession in the Latin American Republics, and the first step toward the attainment of this objective is the establishment of teacher-training departments within Latin American conservatories, schools of music and normal schools.

Certain basic courses should be required of all prospective music educators, as follows:

- (a) Theory, harmony, counterpoint, ear training, sight singing, music literature, orchestration, conducting.
- (b) Applied music, i.e., the study of voice, piano, orchestra and band instruments.
- (c) Methods. Such courses should extend over the last two of a four- or five-year course of a music education major, and in addition to classroom work, these courses would include *actual experience* in practice teaching in all grades from the first grade in elementary school through high school. This part of the training of the music educator is invaluable and indispensable.
- (d) Courses in general education, including psychology, general education methods, etc.
- (e) *Participation* in conservatory, school of music and normal school band, orchestra, chorus, vocal or instrumental ensembles.

(2) General music program in schools of the Latin American Republics. It was the consensus of the Council that the music program in all Latin American schools should be planned to reach every child in the schools. Assembly singing, integration of music in the teaching of other subjects (such as geography and history), school-wide projects in which the music department can cooperate with other departments are examples of a general music program.

The main objectives of the general music program were agreed upon as follows:

- (a) To give every child an opportunity to participate in music, through singing, playing or listening in accordance with the child's interests and capacity.
- (b) To provide every child with an opportunity to listen to good music, guiding him in the evaluation of national contemporary music.
- (c) To foster love of music as a part of the educative process.
- (d) To develop the artistic potentialities of the child.
- (e) To provide opportunities for the development of the child's creative ability and expression.
- (f) To arouse and promote interest in folk music, particularly the folk music of the local areas in the respective Republics.
- (g) To provide an opportunity whereby young people's concerts by national symphony orchestras are made available for school children in the Latin American Republics. In this connection there should be close attention given in the schools to the preparation for participation in such concerts as a part of the music education program. Additional items considered were: length of such concerts; number during each school year; preparation for

program should be mutual responsibility of music education authorities and orchestra management; careful attention should be given to preparation of program notes and rôle of commentator, if any; it was thought that occasionally there might be student participation in such concerts.

(3) Special music program in schools of the Latin American Republics, including bands, orchestras, choruses, vocal and instrumental ensembles, in which students who are particularly interested in music and participation in music groups may have an opportunity to belong. The special music program, through the development of these groups, can be a stimulating factor in the development of the general music program.

(4) Establishment of Refresher Courses. In order to have an extensive music education program, particularly in the elementary schools in the Latin American Republics, a certain portion of classroom teaching must be done by the classroom teacher *under regular supervision* of music educators. It is, therefore, highly desirable to establish within music education departments of conservatories, schools of music and normal schools, refresher courses which classroom teachers may attend and are required to attend during a portion of the school year.

(5) Music Education Materials. The Council strongly urged the preparation in each Republic of suitable textbooks, teachers' manuals, songbooks, band, orchestra and choral arrangements, and solo and ensemble arrangements suitable for school use. In this connection the cooperation and understanding of Ministries of Education and commercial publishers should be encouraged and fostered.

(6) Folk music should be an integral and basic part of the music education program in every Latin American Republic. It was pointed out that the folk music of all of the Latin American Republics has much in common, that the Latin American Republics can be justifiably proud of their rich heritage of folk music, Indian, Negro and Spanish, and therefore it devolves on Latin American music educators to include Latin American folk music in the music education programs. The following recommendations were made:

- (a) Emphasis on folk music and folk dances.
- (b) Inclusion of folk lore in the music education program.
- (c) Encouragement of recording of folk music for purposes of exchange with other Republics.
- (d) Publication of folk songs for use in individual Republics and for exchange with other Republics.
- (e) Adaptation of folk songs of each Republic according to suitability for various age levels of children.

(7) Use of music of contemporary composers in the schools was strongly urged. Close cooperation between contemporary composers and music educators in each Republic and subsequent exchange and cooperation between the two groups in all of the Republics were considered among the most important aspects of a sound music education program. In this connection it was pointed out that a keen spirit of cooperation between the two groups already exists in the Latin American Republics.

There is needed now a planned program of cooperation to include:

- (a) Promotion of interest of composers in music education.
- (b) Promotion of interest of music educators in contemporary music.
- (c) Exchange of information so that composers will understand the type of composition suitable for school use; and so that music educators will be able to interpret and appreciate the idiom of modern composition.

(8) Close cooperation between official radio authorities as well as with owners of commercial stations. Radio can be a powerful instrumentality in the development of music education in the Latin American Republics.

II. MUSIC EDUCATION IN THE COMMUNITY

Although community music, or the adult music education program, is not directly connected with the classroom program of music education, the music educator must necessarily consider it as part or as an extension of his responsibility. Over a period of years, with a balanced program of music education in the schools, a good community music program is assured. Therefore the Council recommended:

(1) Extension of general and special music programs into the community through *special school events* to which parents and friends of participating students may come.

(2) Offer of services of special groups such as choruses, bands, orchestras, soloists and ensemble groups for community functions. In communities where professional music groups are not available, school groups have an added responsibility to offer their services to the communities.

(3) Good public relations program through press and radio.

(4) Organization of parent-teacher choruses, orchestras, bands, ensembles.

(5) Organization of industrial choruses, orchestras, bands, ensembles.

(6) Popular concerts (popular in content as well as price) by symphony orchestras and bands.

(7) Development of folk music and dance clubs within each community.

(8) Organization of community festivals in which school and community groups, that is, amateur groups, and professional bands, orchestras and choruses participate in the same program.

* * *

The foregoing is a digest of the salient points brought out in the various sessions of the Advisory Council on Music Education in the Latin American Republics. Following the analysis of the needs within the two programs, namely, music education in the curriculum and music education in the community, the Council devoted considerable time and thought to a consideration of certain recommendations which might be made which would give impetus to the entire movement. The following points were agreed upon:

1. Exchange of Music Educators

It was unanimously agreed that there should be continued a constant exchange of music educators not only between the United States and the other American Republics but also among the Latin American Republics, and between Latin America and other parts of the world as well. Through the exchange of people there would naturally follow an exchange of teaching materials and methods, all of which is very essential to a broad development of music education throughout the world.

2. Professional Organizations

There is necessity for the development of voluntary professional organizations of music educators in each Republic, in the Latin American Republics as a whole, and in the hemisphere. Through each organization there would be a virtual clearing house for music education. These organizations would include as members all persons interested and actively engaged in the development of music education and would provide all members with equal rights to contribute to and at the same time to receive benefits from voluntary enterprise such as professional organizations afford. Although such professional organizations would in no way be officially connected with local governments—state, country or hemisphere—there would be sought at the outset a working relationship and close cooperation with all such governments.

It was, therefore, unanimously voted by the members of the Advisory Council on Music Education in the Latin American Republics in Cleveland, Ohio, on Monday, April 1, 1946, that there should be undertaken immediately by those present the organization of the *Asociación Latinoamericana de Educadores en Música* (Latin American Association of Music Educators) which would be the focal point of organization and clearing house for music education in the twenty Latin American Republics. "ALADEM" thus had its modest but auspicious beginning.

It was agreed that from the group present a secretary should be appointed for each Latin American Republic represented in Cleveland and that for those countries not represented, the assistance of the Music Division of the Pan American Union should be sought in the selection of suitable persons.

It was further agreed that the next meeting of ALADEM be held in a South American country, the date and place to be determined by the general committee who were elected as follows: Argentina—Alberto E. Ginastera; Brazil—José Vieira Brandao; Chile—Brunilda Cártes (who was also elected as General Secretary of ALADEM); Cuba—Margarita Menéndez; El Salvador—Humberto Pacas; Guatemala—Ismael Méndez-Zabadúa; Uruguay—Alba Martínez Prado; Venezuela—Mrs. Adda Elena Sauce.

It is the hope and recommendation of all members of the Advisory Council on Music Education in the Latin American Republics that, through the nucleus of professional organizations in each Republic, which when combined comprise the Latin American Association of Music Educators (ALADEM), we shall within the reasonably near future be sufficiently organized and integrated so that we can propose an Inter-American Association of Music Education to include the entire hemisphere, and that as a regular part of the machinery of the Inter-American Association of Music Education there can be organized an Inter-American Congress on Music Education. Through this Association we can exchange ideas, study common problems and share experiences and so advance the cause and service of music education in the schools and communities in each country in the hemisphere.

Assisting in the deliberations of the Council were the following: Argentina—Mr. and Mrs. Alberto E. Ginastera, Mrs. María de Pini de Chestia, Adriana Nelly Bermann; Brazil—José Vieira Brandao; Chile—Brunilda Cártes, chairman of the Council, Juan A. Orrego Salas, Catalina Spinetto Curtotti; Cuba—Margarita Menéndez; El Salvador—Humberto Pacas; Guatemala—Ismael Méndez-Zabadúa; Uruguay—Alba Martínez Prado, Bettina Rivero; Venezuela—Juan Bautista Plaza, Mr. and Mrs. Antonio J. Estévez, Mr. and Mrs. Angel Sauce. Auditors at all of the sessions were Charles Seeger, Chief, Music Division, Pan American Union, and Vanett Lawler, MENC Associate Executive Secretary and Music Education Consultant, Music Division, Pan American Union.

An interesting commentary should be made regarding the personnel of the Council. Although the primary function of the Council was to discuss, deliberate and recommend music education policies for the Latin American Republics, those participating represented not only the field of music education but also the fields of composition, musicology and folklore. Such coordination, cooperation and fusion of interests augurs well for the whole future of music in the Latin American Republics—particularly music education.

INTERNATIONAL AND INTERCULTURAL RELATIONS IN THE FIELD OF MUSIC EDUCATION

[A report prepared for the Music Education Source Book by Vanett Lawler, Associate Executive Secretary of the Music Educators National Conference and Music Education Consultant of the Pan American Union.]

INTERNATIONAL and intercultural relations in the field of music education have been a part of the activities program of the Music Educators National Conference for the last several years. The consistent pattern of this program during the last six or seven years has been an excellent example of concerted effort on the part of a voluntary organization to integrate into its domestic activities, for which it is primarily organized, a program extending beyond its geographical limits, with a twofold purpose in mind: (a) the promotion of international good will and understanding in the field of music education, and (b) the utilization of the field of music education to contribute to peace and understanding throughout the world.

In order that a report of accomplishments may be outlined, it is first of all necessary to present the *raison d'être* for an international and intercultural relations activity as a part of the functions of the MENC and as one of its important interests.

Therefore, an analysis is advisable of the general attitude toward international and intercultural relations, of international and intercultural relations defined, and of the contribution of MENC to international and intercultural relations.

I. GENERAL ATTITUDE TOWARD INTERNATIONAL AND INTERCULTURAL RELATIONS

A general survey of music educators, as well as of general education, would reveal a rather startling apathy or indifference toward participation in activities involving international and intercultural relations and a lack of perspective as to the importance of these activities to music educators as individuals. "Let us take care of our own jobs first," is what we hear as a response to appeals for interest and participation in activities beyond the bounds of our own immediate interests. A thoughtful music educator will agree and at the same time take issue with this reasoning.

We are very much involved in everything that goes on in the rest of the world, and we are a part of it. This is our obligation from two standpoints: (a) as citizens of a country which has the position of leadership in the world, and (b) as professional people.

To say that our involvement with the rest of the world is due to politics evades and ignores the facts. Science and economics are far more responsible for our connection with the world. Politics is more and more taking its place as the medium through which we deal with these other two important factors. In short, we are in a position of world leadership whether we like it or not.

To say that our own jobs come first is simply putting things in the order of their importance. We cannot do much away from home or contribute much worth while to the rest of the world unless we are *at home* with our own jobs, and through them are contributing to our communities. But, let us be honest with ourselves when we insist on doing first, things of the locale and of the moment. It is natural for two schools in a community to exchange with each other, for communities to exchange with each other, districts within a state to exchange with each other, states to have exchange programs, and so on. In other words, this reaching out process is instinc-

tive in us. Without it, we would have no MENC, no Divisions of the MENC or state affiliates of the MENC. Is it not reasonable, therefore, for us to extend this thinking, this instinct of wanting to exchange with each other, to other parts of the world as well? Granted that there has been what might be called an indifference to the broad program of international and intercultural relations, there has, however, been a growing interest in the activity and a support of and participation in it worthy of the finest standards of MENC activities.

II. INTERNATIONAL AND INTERCULTURAL RELATIONS DEFINED

Frequently we hear these two terms used interchangeably. It is possible to have international relations with a country without any semblance of intercultural exchange, and intercultural relations frequently occur within a nation, and are, therefore, no part of an international relations activity. An example of this distinction is in connection with our exchange program with the Latin American Republics. It is almost entirely an exchange between nations and not an exchange of cultures. In this connection we should remember that all of the countries of this hemisphere from Canada in the north to Chile and Argentina in the south, have two bonds very much in common, namely, (a) all of us are colonial peoples; and (b) all of us have a common cultural background, that of western Europe.

All of the peoples, from the Canadians to the Argentines and Chileans, declared their independence politically and economically from western Europe, but all of us have maintained what might be called a cultural dependence on western Europe. With the Latin American Republics, we have had an intracultural relations program and not an intercultural exchange.

To continue our analysis of intercultural exchange, an illustration of intercultural exchange occurred when the western European civilization, brought to this hemisphere by the white man several centuries ago, met face to face the indigenous cultures already well established and flourishing here. Two striking examples of such indigenous cultures were those of the Incas on the western coast of South America and the Mayas of Central America.

We have observed that intercultural relations may occur within a nation. Here, for instance, in the United States, in our great cities and in our large industrial areas are solid blocks of minority groups, some of them from the middle east, from eastern Europe, from the Orient, etc.—groups which have guarded and preserved their own traditions and customs. Exchange between these groups is intercultural.

III. CONTRIBUTION OF MENC TO INTERNATIONAL AND INTERCULTURAL RELATIONS

Granted that there is a basic interest in the program of international and intercultural relations, and assuming that we have defined international and intercultural relations, we are now ready to analyze the value of international and intercultural relations to the individual music educator, to the organization, and the contributions of both to the international and intercultural scene.

The hundreds of music educators—and there are hundreds—who have come in contact with the distinguished Latin American musicians and music education students who have visited here in the United States have of course had experiences of considerable personal value. From the standpoint of the professional organization, there is probably no one who does not readily recognize that the prestige of the professional organization, the Music Educators National Conference, has been enhanced enormously due to its participation in international and intercultural relations.

What is the contribution of the MENC? Of all of the fields of music in the United States including musicology, composition, research, music criticism, the

professional fields of the performing artists, symphonic bands, orchestras and choruses, the field of music education has the most distinctive contribution to make, not only to Latin America but to the rest of the world. Let us not forget that countries all over the world have their composers, their musicologists and folklorists, their professional musicians, but we are the one country which has thought through music education as a part of general education and as a profession.

As an illustration of this point, we can draw on the experiences of the MENC in its program of exchange with the Latin American Republics where careful surveys have been made of the teaching of music in the schools, visits made to over 500 schools where studies of the conservatory systems were undertaken, and contacts established with persons in all fields of music.

Latin American music life serves a stratified society. It is based on the philosophy of class culture. We find an active concert and community music life in almost every country in which the upper classes participate. This includes nationally supported symphonic orchestras and nationally supported conservatories in most of the Republics. The other side of the picture is the unorganized, unsupported and unplanned music life of most of the people—the so-called lower classes—and, in many of the countries, we find this spontaneous everyday use of music more important in the lives of the people than the formal music just referred to. Briefly, then, we see the contrasts in the music life in Latin America. We have it here, too, but the predominance of a strong middle class here in the United States, both in numbers and importance, dulls the opportunities for such striking comparisons.

Where does music education fit into this picture in Latin America? To understand the place of music education or music teaching in the schools in Latin America, and in other parts of the world as well, we must think of general education and its organization. In Latin America and in practically all other countries, with the exception of the United States, education is very much centralized in Ministries of Education. Fixed courses of study are determined by the offices of the Ministers of Education. In short, all policies concerning education in a country emanate from one source, the office of the Minister of Education.

What about music classes in such a highly organized or centralized setup of education? Music teaching also follows a rigid pattern. All students, when there are teachers, have classes in solfeggio and in singing. We know that this type of approach to music teaching in the schools is not an unfamiliar one in many situations right here in our own country. In the Latin American Republics we find the results of such a music teaching program quite apparent in that there seems to be very little connection between the classes in singing and the classes in solfeggio. There are, of course, high spots and low spots in the programs if we analyze each one of the other twenty American Republics. However, one general statement about all of them would include the observation that there is little variety in approach or results among all of the Latin American Republics.

We may rightfully ask what is behind this approach to music teaching in the schools. In all of the twenty Latin American Republics, with few exceptions, there has been no teacher preparation for music education careers in the government schools. True, there are some courses in pedagogy in the conservatories—people receive certificates to teach—but still there is no basic preparation of musicians for the profession of music education.

This was the situation and is for the most part the situation now, but in some strategic and influential centers in the other American Republics a "new order" of music education is evolving, and it is with these situations that the MENC is actively cooperating.

Here it seems a very important observation should be made in connection with new developments in music education in Latin America. Music education there and

in other parts of the world is going to develop not only within the field of education and among educators, but within the field of music and among musicians. What we mean is that, in the Republics to the south, there is more of a homogeneity of music interests than exists here in the United States. We find outstanding composers, symphony orchestra conductors, artists, folklorists, musicologists as well as the teachers themselves taking an active part in plans for a well-thought-out music program in the schools. The activities in one country can be used as an example. Around a table at the Institute of Musical Extension of the University of Chile in Santiago during the last school year the group of persons who met regularly to discuss the proposed new course of study for music education in all of the schools of Chile, from preschool through the conservatory, included the following: The dean of the faculty of fine arts of the University of Chile, composers, historians, musicologists, the director of the conservatory, folklorists, specialists in Chilean folk music, the director of music education in the secondary schools, the director of music education in the elementary schools and representatives from the various levels of music education, including preschool, elementary and secondary levels. All of these people, with their diversified interests and backgrounds in music, were working together and exchanging plans which had their origin not only in the minds of persons who do the teaching, but *ideas and assistance were forthcoming from those who create the music, perform music, and from those who devote themselves primarily to musical research.* It would be difficult to deny the importance of such collaboration in the development of the most important, or shall we say *basic* music activity of any country—music education.

We know that this has not been the history of music education here in the United States. Up until fairly recently, the various fields of music here have had only a nodding acquaintance with each other. It is something to be noticed when musicologists or composers turn up at meetings of music educators; on the other hand, music educators do not feel there is much to be gained from attendance at meetings of the musicologists, composers or music critics. As a matter of fact, the rather remarkable strides made toward sympathetic attitudes and fusion of music interests in the United States can be said to be traceable to the international relations programs of many of these fields when, outside of our own country, we had an opportunity to become acquainted and discovered we had things in common. Our mutual interest in international and intercultural relations has been a very important factor in breaking down some unsupportable and useless barriers at home.

All of these people in Latin America and in other countries are looking to us for practical assistance and guidance in the matter of their teacher education programs, materials, etc. In the matter of methods, they will develop their own—as they should. All of us can have common objectives in our music education program, can exchange materials, etc., but none of us must go so far as to try to superimpose our methods on others.

We can summarize the foregoing paragraphs in which we have tried to indicate the opportunities open to us in our international relations program in music education and the contributions we have to make in the following manner:

(1) The music education field in the United States has a distinctive contribution to make in interpreting to the rest of the world its philosophy of music education as a part of the general education program.

(2) The music educators of the United States have developed a technique of music education, including the teacher education program, which it should share with the rest of the world.

(3) The music educators have developed a technique of professional organization in their MENC through which they can lay the groundwork for similar organizations in other countries throughout the world—and no thoughtful music educator or, for that matter, no thoughtful person in any of the other fields of music, will

deny the fact that the basic and underlying philosophy of the MENC stems from the fact that music educators have in common and have put into practice the often over-used and misunderstood phrase "Music, the Universal Language." Because music educators, more than musicians in any other special field, *have demonstrated the usefulness and power of music*, they are perhaps best equipped to use music as a medium of world exchange and understanding. It is this concept of organization philosophy which we have developed so extensively in our domestic situation that we now have to share with the other parts of the world.

Here it is quite in order to pay a tribute to the directors of music and their staffs in cities all over the country, to state supervisors of music as well as to interested persons among music publishers and instrument manufacturers, all of whom have cooperated so magnificently with the MENC headquarters office and the Music Division of the Pan American Union in extending hospitality and professional assistance to distinguished music leaders and music education students from other countries.

Obviously, all that has been covered in this report up to this point has been largely based on the experiences of the MENC in its international relations program with the other American Republics, inasmuch as, for the most part, our activities have been confined to this hemisphere. Now, with communications opened up, we can look forward to an even broader program of international relations through the spontaneous efforts of MENC members, through more formal and official plans of the MENC, and through whatever program is eventually planned which will utilize music education forces in the United Nations Educational, Scientific and Cultural Organization. As these plans develop and materialize, music education forces will find themselves not only in an ever-widening horizon of international relations, but also a part of an intercultural relations program on a world-wide basis.

* * *

Projects of the MENC in the Field of International Relations

The following is submitted as an outline of the principal projects undertaken by the MENC during the last six years in the field of international relations. The outline includes not only the projects undertaken and still under way with the other American Republics, but also projects concerning recent developments with countries in other parts of the world.

I. COOPERATIVE PROGRAM OF ACTIVITIES IN THE FIELD OF INTERNATIONAL RELATIONS WITH THE NATIONAL EDUCATION ASSOCIATION OF THE UNITED STATES

As the Department of Music of the National Education Association of the United States, the Music Educators National Conference has represented all international music interests of the NEA. This relationship has been furthered to a considerable extent through the liaison which the MENC has maintained with the Pan American Union. In this connection, the MENC, through its intensive program of international relations with the Latin American Republics, has acted on behalf of the NEA in several professional organization contacts in the other American Republics. Examples of this type of contact have been the specially called meetings by the general education associations of Chile, Brazil and Costa Rica during the survey trips to these countries made by the Associate Executive Secretary of the MENC.

Through its extensive contact among general educators in Latin America who have come to the United States for travel and study, the MENC very frequently has been the liaison between the visitors and officials and members of the NEA, not only in Washington, but in their visits throughout the United States.

II. COOPERATION WITH THE DEPARTMENT OF STATE OF THE UNITED STATES (INCLUDING THE INTER-AMERICAN EDUCATION FOUNDATION) IN WHICH THE PAN AMERICAN UNION HAS HAD A PROMINENT PART

The Music Educators National Conference, for the last six years, has worked with the Department of State in the following manner:

Program of exchange of distinguished music leaders from other countries visiting the United States. This has involved planning itineraries for the visitors, including their reception and personal supervision in cities throughout the United States by officers of the MENC. Arrangements have also been made for these distinguished guests to be entertained at official meetings, both national and regional, of the MENC. As referred to previously, this phase of the program is deeply indebted to directors of music and their staffs, state supervisors of music and persons in the music industry throughout the country.

Foreign student program in the United States with which the MENC has cooperated, both with the Department of State and with the Institute of International Education. This type of program on the part of the MENC has involved all of the steps concerning the program of the students, i.e.:

- (1) Assistance in the matter of the selection of the candidates to study music education in the United States. Participation in the actual selection of the students has been made possible through the careful study of possible candidates by John W. Beattie and Louis Woodson Curtis, former presidents of the MENC on their survey trip to Latin America and by the Associate Executive Secretary of the MENC during three survey trips to all of the twenty Latin American Republics.
- (2) Assistance in the selection of the schools in the United States where the foreign students enroll in the music education departments.
- (3) Supervision of and contact with the students during their period of study here in the United States including community and other professional contacts and attendance at meetings of the Music Educators National Conference.
- (4) Continued contact with the students upon their return to their own countries. This involves the exchange of materials as well as advice and counsel concerning the organization of professional associations.
- (5) Establishment of contacts not only between the United States and other foreign countries but among the other countries themselves. This has been consistently practiced in the cooperative program which the Music Educators National Conference has arranged with the Pan American Union. It should be noted here that such a function is of paramount importance in a regional or world organization of nations. (More details will be given on this under another caption.)

Assistance in the selection of music education materials to be sent to libraries which are operated under the general supervision of Embassies of the United States throughout the world. This assistance has been sought consistently by the Department since the inception of the library program which began in the Latin American Republics. Recently, a list of materials representing a cross-section of music education materials published in the United States was given to the Department for use in libraries all over the world.

Offer of program cooperation with the Department of State in its plans for a useful music program in UNESCO. This offer of a cooperative program was predicated on the very successful cooperative program which the Music Educators National Conference has officially maintained with the Music Division of the Pan American Union since 1941. A detailed outline of the liaison arrangement between the Music Educators National Conference and the Pan American Union is given in the following paragraphs.

III. OFFICIAL LIAISON BETWEEN THE MUSIC EDUCATORS NATIONAL CONFERENCE AND THE PAN AMERICAN UNION HAS BEEN MAINTAINED SINCE 1941, THE PURPOSE OF WHICH HAS BEEN TWOFOLD

(1) *Purpose:*

- (a) To make possible an expanded and profitable international relations program for the Music Educators National Conference with the Latin American Republics and thus broaden the horizons of the professional organization of music education of the United States, and
 - (b) To enable the Pan American Union to utilize to the fullest extent the organizational forces of music education of the United States in the development of the services of its Music Division which are available to all of the twenty-one American Republics.
- (2) The liaison has been made possible through a permanent arrangement whereby the Associate Executive Secretary of the Music Educators National Conference serves as the Music Education Consultant of the Pan American Union.
- (3) Accomplishments of the liaison have been the following:
- (a) Editorial Project through which over 150 Latin American pieces of music were published by music publishers in the United States with a view to their uses in the schools in the United States. This was made possible by the cooperation of a Committee on Music Selection comprised of members of the Music Educators National Conference, music publishers of the United States, music publishers of the other American Republics and musicians and composers of the other American Republics.
 - (b) Survey trip made as a joint project of the MENC and the Pan American Union by John W. Beattie and Louis Woodson Curtis in 1941. The results of this survey were released in a formal report in the *Music Educators Journal* and through films and lectures given in hundreds of schools and communities throughout the United States.
 - (c) Three survey trips made under the direct auspices of the Pan American Union and with the cooperation of the Department of State of the United States and the National Education Association of the United States by the Music Education Consultant to all of the twenty Latin American Republics. These trips were made as follows: April 1944 to October 1944; June 1945 to December 1945; July 1946 to November 1946. During the course of these trips, visits were made to approximately 500 government and private schools, conservatories of music, and contacts were made with persons engaged in all of the fields of music in the Latin American Republics. Not only was the program of music education in the United States outlined in each of the Republics, but information was given and exchanges arranged among musicians and music educators of the other American Republics.
 - (d) Assistance in the establishment of professional organizations in music education in the other American Republics—organizations corresponding in purpose and operation to the Music Educators National Conference. An example of this type of organization which has been very successfully inaugurated during the last five years is the Asociación de Educación Musical in Chile. Not only is the Asociación organized in the capital, Santiago, but plans are now under way for regional organizations throughout the country.
 - (e) The Music Division of the Pan American Union loaned the Music Education Consultant to the Ministry of Education in Chile from July to October 1946 to assist in the reorganization of the music education program in the secondary schools of Chile—a joint project of the Ministry of Education of Chile and the Inter-American Education Foundation of the Department of State of the United States.

- (f) "Music in American Life," a series of fifty-two thirty-minute recorded radio programs sponsored by the Department of State and the former Coordinator of Inter-American Affairs, was planned and authored by the Associate Executive Secretary through the medium of the Pan American Union. The programs have been used in all of the Latin American Republics and portions of them have been translated into languages other than Spanish and Portuguese, and used in European countries as well. The programs were organized in the following categories: (a) Music of the Concert Hall; (b) Music of the Opera; (c) Music of the Theatre and Ballroom; (d) Music of the Community; (e) Music of the Highway and Byway (folk); (f) Music of the Armed Forces.
- (g) At the 1946 meeting of the MENC in Cleveland, eighteen guests were present from eight Latin American Republics. The Latin American guests were assigned special periods for their meetings as a part of the official program. As a result, there was the beginning of the organization of the first Latin American Association of Music Education, namely, Asociación Latinoamericana de Educadores en Música (ALADEM).
- (h) The Editorial Board of the *Music Educators Journal*, official magazine of the Music Educators National Conference, has as its editorial associates two outstanding Latin American musicians who make regular contributions.
- (i) Cancionero Panamericano (Pan American Community Song Book). Due to requests received from persons in all fields of music in all of the American Republics, there is now in preparation by the Music Division of the Pan American Union a community song book in which there will be approximately 100 songs of a popular nature representing all of the twenty-one American Republics. This song book is being patterned after books of a similar nature so widely used here in the United States. In this effort, the MENC, its officers and members, and its auxiliary organization, the Music Education Exhibitors Association, are cooperating.
- (j) Samples of music education materials. Through the cooperation of several United States publishers, samples of music education materials have gone to teachers and administrators in Latin America and to other countries as well. An outstanding example of this type of cooperation on the part of United States publishers was a display of music education materials contributed by several publishers and sent to Casa Margarita Friedemann, a dealer in Santiago.
- (k) Exchange of information. There is almost a constant flow of letters and materials between officers and members of the Music Educators National Conference and persons in the Latin American Republics. State supervisors of music education and directors of music in cities and towns all over the United States diligently follow up inquiries sent to them by the Music Division of the Pan American Union.

IV. IN OTHER PARTS OF THE WORLD THE MUSIC EDUCATORS NATIONAL CONFERENCE IS CONTINUING A SIMILAR INTERNATIONAL RELATIONS PROGRAM

Examples are:

(1) The Comité National de Propagande pour la Musique of France and the Music Educators National Conference have exchanged considerable material and information concerning plans for certain reorganization of the teacher-training program in the normal schools of France.

(2) Plans are now developing for a cooperative program with the China Institute which will lead to assistance with the itinerary of distinguished Chinese musicians as they travel through the United States and visit the schools, as well as

special assistance for the Chinese students enrolled in music education departments in the United States schools.

(3) Cooperation with schools of music and teachers colleges within the United States. Foreign students sent to the United States by their own governments to study music education almost invariably are enrolled in courses offered by officers and members of the Music Educators National Conference who automatically put the students in contact with the professional organization.

Example: A Swedish music educator sent to the United States by the Swedish Government to study music education was the guest of the Music Educators National Conference at four of its Division meetings in 1947. Through the Music Educators National Conference office an itinerary was planned for the visitor extending from coast to coast.

Example: An exchange teacher from Scotland participated in a folk music meeting at one of the regional meetings of the Music Educators National Conference in 1947.

Example: A United States music educator on sabbatical leave in Sweden during the 1946-47 school year has made available to the *Music Educators Journal* columns a series of articles on music life and activities in Sweden.

(4) From MENC members in the armed forces, the *Music Educators Journal* has had a constant flow of articles on the teaching of music in schools in other parts of the world.

Thus we see that the international relations program in and through music education so auspiciously launched in the Western Hemisphere during the wartime period is now being extended around the world.

Appendix

A Creed for Music Educators

Outline of a Program for Music Education
(Revised 1951)

The Music Education Advancement Program

Recommendations of the North Central Association
of Colleges and Secondary Schools

The Code for the National Anthem of the United States
of America and the Service Version

Codes for Public Relations

Suggestions for a Cumulative Song List

Library Book Lists

Constitution and Bylaws

Roster of Officers

Calendar of Meetings

State Units and Divisions of the MENC

A Creed for Music Educators

More Music in Education More Education through Music

for

Our Children

Our Teachers

Our Schools

Our Nation

¶ CHILDREN naturally love music; through it their spirit may be quickened, their feeling exalted, and their wayward impulses disciplined for richer individual and social living. Education for our children should include guidance that will steadily develop their appreciations and skills, so that they may participate in music adapted to their expanding powers.

¶ ALL TEACHERS worthy of guiding the well-rounded development of children must be sensitive to music and at least moderately skilled in its performance. They will focus upon what music can do for the child, rather than upon the entertainment the children can give with their musical accomplishments.

¶ SCHOOLS must recognize that the emotional, aesthetic, and spiritual welfare of our children and teachers is as essential and demanding as are provisions for intellectual and physical advancement. Only when capable teachers are reinforced with adequate time allotments and generous budgets can the possibilities for growth of the widely varying musical powers of our population be realized.

¶ A NATION'S MUSICAL STANDARDS and accomplishments will largely be determined by those of its schools. Music rightly presented to youth can be a vital force in developing that understanding and tolerance, that mutual respect and brotherhood, upon which the community of all human beings and the peace of the world must rest.

This statement, prepared by the Council of Past Presidents of the MENC, was unanimously adopted by the Conference at Detroit, April 22, 1948.

OUTLINE OF A PROGRAM FOR MUSIC EDUCATION

THE Outline of a Program for Music Education was prepared by the Music Education Research Council and adopted by the Music Educators National Conference at the 1940 biennial meeting. At the request of the Executive Committee of the MENC, the outline has been revised by a committee of the present Council.

It must be emphasized that the outline is intended to be a flexible guide to instruction which can be used with due consideration for the needs and capacities of children in small or large school systems. This is particularly true of the portion of the outline dealing with music in the elementary grades. It is our hope that this material will be considered as a suggested guide to the development of a program which will be educationally sound and assure the year-by-year musical development of the child.

WILLIAM R. SUR, *Chairman*
Music Education Research Council

East Lansing, Michigan
June, 1951

Pre-School, Kindergarten, First Grade

Basic Music Activities Minimum time, 20 minutes daily

1. *Singing*
 - a. Learning songs by imitation.
 - b. Matching tones.
 - c. Playing singing games.
2. *Rhythmic*
 - a. Making free rhythmic responses to music suitable for activities, such as walking, skipping, hopping, etc.
 - b. Playing simple directed folk dances and games.
3. *Listening*
 - a. Distinguishing simple elements in music, such as mood, rhythm, instruments.
4. *Playing*
 - a. Learning to use rhythm instruments—triangle, drum, and simple melody instruments, such as tone bells, marimba, etc.
5. *Creative*
 - a. Giving opportunities for original responses in rhythms, songs, playing, listening.

Grades Two and Three

Basic Music Activities Minimum time, 20 minutes daily

1. *Singing*
 - a. Learning songs by imitation.
 - b. Matching tones.
 - c. Playing singing games.
 - d. Attention to tonal and rhythmic characteristics of music, such as identifying high and low tones, like and unlike phrases, etc.
 - e. Singing of rounds and descants.
 - f. Using song books to introduce the musical score in familiar songs and in new songs when the group is ready and interested.
2. *Rhythmic*
 - a. Continuation of free rhythmic activity.
 - b. Responding to note groups heard.
 - c. Playing simple directed folk dances and games.

3. *Listening*
 - a. Distinguishing simple elements in music, such as mood, rhythm, instruments, themes.
 - b. Recognizing the use of music by different groups and peoples such as Indians, Mexicans, etc.
4. *Playing*
 - a. Continuing use of rhythm instruments, adding simple melody instruments such as melody bells, xylophone, psaltery, etc.
5. *Creative*
 - a. Giving opportunities for original responses in rhythms, songs, playing, listening.

Grades Four and Five

Basic Music Activities Minimum time, 25 to 30 minutes daily

1. *Singing*
 - a. Learning songs by imitation.
 - b. Continuing note reading songs.
 - c. Continuing the use of song books and learning of the musical score in familiar and in new songs according to the skill and interests of the students, using both song and simple instrument activity.
 - d. Preparing for part singing by the use of rounds, descants, simple interval combinations and easy chording.
 - e. Singing two and three part songs when the group is ready and able to carry on such activities.
 - f. Large and small ensemble experience.
2. *Rhythmic*
 - a. Playing directed folk and square dances.
 - b. Playing rhythmic accompaniments to familiar songs using folk or standard rhythm instruments.
3. *Listening*
 - a. Distinguishing simple elements in music, such as mood, rhythm, instruments, themes, form.
 - b. Music of various peoples, operas of interest to children.

4. *Playing*
 - a. Class instruction in piano.
 - b. Rhythm instruments and simple melody instruments like marimba, song bells and autoharp.
 - c. Exploratory instruments, such as flutophone, tonette, song flute and recorder.
 - d. Class instruction on orchestral and band instruments.
5. *Creative*
 - a. Continuing opportunities for original responses in rhythms, songs, playing, listening.
 - b. Encouraging the composing of original melodies, rhythmic accompaniments to songs, simple harmonies to familiar songs.

Grade Six

Basic Music Activities

Minimum time, 25 to 30 minutes daily

1. *Singing*
 - a. Learning songs by imitation.
 - b. Continuing the reading program.
 - c. Singing two and three part songs.
 - d. Large and small ensemble experience.
2. *Rhythmic*
 - a. Playing directed folk and square dances.
 - b. Playing rhythmic accompaniments to familiar songs, using folk or standard rhythm instruments.
3. *Listening*
 - a. Distinguishing simple elements in music, such as mood, rhythm, instruments, themes, form.
4. *Playing*
 - a. Class instruction in piano.
 - b. Rhythm instruments and simple melody instruments, like marimba, song bells, autoharp.
 - c. Class instruction on orchestral and band instruments.
 - d. Large and small ensemble experience.
5. *Creative*
 - a. Continuing opportunities for original responses in rhythms, songs, playing, listening.
 - b. Encouraging the composition of original melodies, rhythmic accompaniments to songs, simple harmonies to familiar songs.

Junior High School Grades

(VII, VIII, IX)

1. *General Music Course.* Open to all students regardless of previous musical experience. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity, etc.
2. *Vocal Music.* Boys' and girls' glee clubs, chorus or choir, small vocal ensembles, assembly singing for all students.

3. *Instrumental Music.* Orchestra, band, small instrumental ensembles; class instrumental instruction in wind, string and keyboard, for beginners and more advanced students; credit for private lessons available in Grade IX.
4. *Special Electives in Music.* In some junior high schools there is need for special elective classes in Music Appreciation and in Music Theory, especially in Grade IX.
5. *Relating and Coordinating Out-of-School Influences* (radio, television, motion picture, church and home) in all possible ways with those of the classroom.

Senior High School Grades

(X, XI, XII)

1. *Vocal Music.* Boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, applied music credit for private lessons. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.
2. *General Music.* Open to all students, regardless of previous musical experience. A course similar to that described under Junior High School, but adjusted in its content to Senior High School interests and needs.
3. *Instrumental Music.* Orchestra, band, small ensembles; class instrumental instruction in wind, string, percussion and keyboard for beginning and advanced students; dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups if the enrollment warrants such division; applied music credit for private lessons.
4. *Elective Course Offerings.* Music Theory, Music Appreciation, Music History. Many high schools find it feasible to offer several years of instruction in each of these fields.

For All Students in Elementary and Secondary Grades

1. *Assembly Programs.* Music programs with singing by all the students, the appearance of school musical organizations, and appearance of outside artists and musical organizations.
2. *Recitals and Concerts by Student Performers.*
3. *Educational Concerts.*
4. *Music Clubs.* Clubs devoted to those interested in certain phases of music study or related areas: Record Collectors' Club, Conducting Club, Folk Dance Club, Recorder Club, etc.
5. *Musical Programs in the Community.*

THE ADVANCEMENT PROGRAM

WITH THE COOPERATION of its affiliates and auxiliaries, and in collaboration with the National Education Association and associated departments of the NEA, the Music Educators National Conference has entered upon a long-term program for the advancement of music education. This program is an outgrowth of the activities carried on and the plans made preceding and during the war, and is based in large part on the results of the work of the Widening Horizons Curriculum Committee organizations during the three successive periods, 1942-44, 1944-45, and 1945-46.

The program offers very little that is new in the way of general objectives or activities. It had its inception in the very beginnings of the organization we now know as the Music Educators National Conference, which was founded in 1907 under the name of "Music Supervisors Conference." Indeed, the basic philosophies and the objectives underlying the Advancement Program were written into the "Statement of Belief and Purpose" of the MENC, first published in 1930 and later reduced to the simplified but effective statement published on another page¹ of this volume. To one who has been in close touch with the MENC, the Advancement Program seems only a logical development representing a sort of blueprint of the major purposes and specific objectives of the organization, with specifications for achieving them. Among the activating factors of the program are various projects and other elements of a focused and coordinating plan for carrying on studies and activities essential to the maintenance, improvement and extension of the music curriculum. Important in this procedure are the integrated state-division-national "Special Projects" committee organizations set up in cooperation with the state affiliates.²

The program employs the full manpower and organizational machinery of the MENC and its state units and auxiliaries. With this coordination of leadership and effort, and by utilization of the various aids and services which can be made available through the facilities of the national organization, the professional and educational responsibilities and benefits are shared by all participating local, state and sub-state units, and the entire program made more effective.

The General Aims

The following excerpt from an article by Luther A. Richman (President of MENC, 1946-48), published in the June 1946 *Music Educators Journal*, effectively summarizes the general aims of the Advancement Program:

Like all education, music education suffered materially during the war. We strengthened some aspects of our work but weakened other portions of it. It is up to us right now to take an inventory of the needs and opportunities that confront us, and to rededicate ourselves to the task of building a greater and more effective structure of music education—a structure that takes into account:

(1) All of the pupils in our schools; (2) all of the people in our communities; (3) the place and function of music in a well-rounded educational program; (4) the place of music in the life of a community; (5) the provision of opportunities for the gifted to participate in highly-trained musical groups, and desirable musical experi-

¹Statement of Belief and Purpose of the Music Educators National Conference, page iv.

²At the time of this writing committee organizations have been set up in eleven areas: Piano Instruction; Films in Music Education; Radio in Music Education; Records in Music Education; Creative Music; Folk Music of the United States; Opera in Music Education; String Instruction; School-Community Music Relations and Activities; State-Wide Music Education Programs; Student Membership and Student Activities: (1) In each of these areas the basic work of the project is undertaken by the state music educators' associations. (2) In each state a committee is assigned by the state association to each project. (3) The state committees for each project are grouped in accordance with the geographic divisions of the MENC. (4) A division chairman and the chairmen of the state committees in his area constitute the MENC committee organization for each project. (5) Liaison on a nationwide basis is maintained in each project organization through a national or central committee, of which the division chairmen are members. It will be seen that the operational plan of each of the special projects parallels the geographic and administrative lines of the MENC state-division-national organizational structure.

ences for all children and adults; (6) the future of our work by encouraging outstanding students who are definitely musical to enter the music teaching field as a life work; (7) the promotion of understanding and mutual assistance among all in the music profession; (8) the provision of many avenues of growth for the music educator, including college and university music classes, attendance at music conferences, music workshops, clinics for band, orchestra, choral, and elementary teachers, more adequate music libraries, and more effective use of films, radio and phonograph; (9) a wider understanding of the total educational picture with consequent appreciation of the problems and aspirations of all teachers and administrators; (10) the cultivation of professional spirit through assuming the responsibilities of membership in local, state, and national professional organizations; (11) the close and friendly cooperation and understanding between those who teach music and those who manufacture, publish, and distribute equipment and materials necessary to a successful music education program; (12) the recognition of our opportunities and obligations in the world community—both as to what we think, plan, and teach from day to day, and what we do about our relationships with the educators and musicians of other countries.

Action Schedule

Major elements, or objectives of the Advancement Program, grouped under fourteen headings, are briefly described in the following resumé. It should be noted that this schedule does not attempt to indicate specific projects, such as those listed in the footnote ² on the preceding page. The Action Schedule is, as a matter of fact, *one over-all long-range project* in which the fourteen items listed below are closely integrated with each other, and to a large degree interdependent. This may also be said of specific special projects and activities set up under the over-all program outlined in this Action Schedule.

(1) *Public Relations.* (a) Promotion of public knowledge and appreciation of music education. (b) Promotion of public acquaintanceship with, and appreciation and support of the music education profession.

(2) *School-Community Relations.* (a) Cooperation in the promotion and maintenance of integrated local school-community programs, and in the development of local music councils, combining all musical interests, organizations, leadership. (b) Aid in developing integrated local musical activities, such as school-community festivals, church-school cooperation in music, music in industry, recreational programs, etc.

(3) *School Music Budgets.* The compilation and dissemination of information, studies and other aids for use in interesting school boards and taxpayers in providing increased appropriations from school funds for the advancement of music education, especially in areas where insufficient provision is now made for teaching personnel, facilities, equipment, and materials.

(4) *Special Services.* A plan for extending the services now made available by the MENC to music educators, school administrators, and community leaders through provision of printed materials and other aids and through field representatives and members of the headquarters staff.

(5) *Music Education Activities.* Cooperation with local, district, county, state, regional, and national organizations in the promotion and administration of all types of activities which contribute to the effectiveness of the music education program. Such activities include competition-festivals and festivals of all types for students and adults, exchange concerts, school and post-school choruses, orchestras, bands—local and inter-city—and many other projects.

(6) *Research.* Provision of information and data pertaining to music education, obtained through studies and investigations conducted by the Music Education Research Council, or available from other sources.

(7) *Music Curriculum.* Continued and intensified effort to improve and extend the contribution of music to the total program of education through utilization of all available resources of our individual and collective experience and enterprise, such as (a) the results of the four-year period of curriculum committee studies; (b) further studies carried on by the Research Council and special committees, enlisting the cooperation of leaders in music education and general education; (c) collaboration with teacher-education institutions in matters pertaining to the preparation of music teachers and music courses for general teachers in the elementary schools.

(8) *In-Service Training Aids.* Cooperation with the state associations in carrying on an extensive program of in-service training institutes, workshops, clinics, conferences—state, sub-state, and local.

(9) *Economic Status of Teachers.* Cooperation with the National Education Association and state and local organizations in enlisting public support in the campaign to secure adequate salaries for teachers, and to insure their economic security. This objective involves elements which are fundamental to the entire Advancement Program.

(10) *Teacher Recruitment.* Participation in the NEA-sponsored program for overcoming the critical shortage of teachers, with special attention to the assistance the MENC and its members can give through cooperation in guidance, both as pertains to young people qualified to prepare for music teaching and to those students whose talents point to other areas of the teaching profession.

(11) *Future Music Teachers.* Collaboration with teacher-education institutions through the MENC Student Membership and Student Activities program. (This project is based upon the new MENC membership classification provided for music education students. The student member automatically transfers to active membership status at the time he starts in his first teaching position.)

(12) *Cooperation with Other Organizations and Agencies.* Continuation of the cooperative policy which has been shared for many years with other leading national organizations in and outside of the fields of music and education, and with the U. S. Office of Education, the state departments of education, and other federal and state government departments and agencies. The Advancement Program should afford opportunities for enhancing and extending these cooperative relationships, with resultant increased opportunities to give and receive benefits.

(13) *International Cooperation.* Continuation and extension of cooperation with music educators in other countries, through government agencies and professional organizations, and through such media as the program of educational and cultural exchange, the Pan American Union, The World Organization of the Teaching Profession, and the Arts and Letters Section of the United Nations Educational, Scientific and Cultural Organization (UNESCO).

(14) *Interorganizational Cooperation.* Extension of cooperation with and between the affiliated state associations and other organization units through such media as officers' conferences, the state-division-national committee organization, field service, bulletins and other materials, etc.

RECOMMENDATIONS OF THE NORTH CENTRAL ASSOCIATION OF COLLEGES AND SECONDARY SCHOOLS

Report of the Contest Committee 1951

NOTE: At the 1951 meeting of the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools, Chairman Lowell B. Fisher, on behalf of the NCA Contest Committee, presented a report embodying recommendations with respect to music and speech. This report was prepared, presented and accepted as a substitute for the much-discussed "contest" recommendation presented the previous year.* The North Central Association committee felt that the constructive, curriculum-wise approach represented by its 1951 report much better represents the purpose of the committee, the interests of the North Central Association schools, and the children they serve. It was for this reason that the committee enlisted the cooperation of the Music Educators National Conference, the Speech Association of America, and the National Art Education Association in the preparation of recommendations with respect to the subject fields represented by these three departments of the National Education Association. (The report with respect to art in the curriculum is to follow later.)

The accompanying introductory paragraphs from the committee's report and the section pertaining to the committee's recommendations with respect to music, are reprinted with permission.

It should be noted that in adopting the full report of the committee, the Commission on Secondary Schools also approved the section pertaining to speech as well as a number of other important recommendations, including a proposal that the name of the contest committee be changed to a title more appropriate to the scope of the committee's interests as developed through pursuit of its investigations and the curriculum studies resulting from its original assignment.

In its unanimous acceptance of the committee's report, the NCA Commission on Secondary Schools approved the content of the speech and music sections of the report as guides for interested principals and curriculum planners. The report, therefore, has the status of recommendation rather than regulation or criteria.

It should be noted that subsequent to the adoption of this report by the North Central Association of Colleges and Secondary Schools, and pursuant to the recommendation of the Contest Committee, the name of the committee was changed to "Activity Committee."—c.v.s.

*

CONTAINED in this report are copies of recommendations for complete programs in secondary schools for both music and speech. The recommendations with respect to music were prepared and authorized by the Music Educators National Conference of which Professor Marguerite V. Hood, University of Michigan, is President. These recommendations are officially submitted by President Hood on behalf of the Music Educators National Conference. Contributions to these recommendations came from many persons and sources in the Conference and were compiled and written by officials of the Conference.

The recommendations with respect to the complete program of speech education in secondary schools, presented officially by the Speech Association of America, was prepared by a committee appointed by the Executive Council of the Speech Association.

The chairman of the Contest Committee worked closely with both groups during the preparation of these recommendations. Excellent cooperation and a sincere desire to improve music and speech education was evident at all times by both the representatives of the Music Educators National Conference and the Speech Association of America.

I. RECOMMENDATIONS WITH RESPECT TO MUSIC AND SPEECH

It is recommended that:

(1) The recommendations prepared by the Music Educators National Conference and the Speech Association of America constitute the recommendations of the North Central Association with respect to suggested programs of music and speech education.

(2) That the Commission on Secondary Schools requests a sufficient appropriation to publish in brochure form these recommendations for nation-wide distribution at a nominal cost.

(3) That State Committees of the Association make a determined effort to encourage implementation for improving programs of music and speech in each of the member schools of the various states of the Association.

*Suggested references: "The Time to Call a Halt is Now," Paul Van Bodegraven, *Music Educators Journal* (September-October 1950); "Music and the North Central Association Contest Committee," Lowell B. Fisher, *Music Educators Journal* (January 1951).

(4) That the Chairman of each State Committee contact in each state both the Director of Extension of the State University and the Superintendent of Public Instruction, or the Commissioner of Education, encouraging each to assist in the implementation of the proposed programs in music and speech.

(5) That the Contest Committee in general, and its Chairman in particular, do all possible to encourage school administrators and school boards to give serious consideration to the curricular needs of boys and girls with respect to music and speech.

(6) That each State Chairman contact the executive officer of the school board association in his state encouraging a program of informing lay people of the needs for education in music and speech.

(7) That the contest element be handled in each member school in accordance with the general principles in the recommendations presented by the music and speech educators.

II. ART

The Chairman of the Contest Committee was not able during the past year to make the appropriate contacts with the art educators that he was able to make with the music and speech educators. This inability was due solely to a matter of time, and is not to be construed as a failure of art educators to cooperate. The Chairman has now established contacts with the office of the National Art Education Association so that further work and study can be accomplished. It is, therefore, recommended that the Contest Committee in general, and the Chairman in particular, work with the officials of the National Art Education Association during the coming year in an effort to formulate recommendations with respect to art education in the secondary schools, such as has been done with respect to music and speech during the past year.

L. B. FISHER

Chairman, Contest Committee

*Commission on Secondary Schools
North Central Association of Colleges
and Secondary School*

* * *

PART I

The Child's Bill of Rights in Music

PRELUDE

THE MEMORABLE Bill of Rights adopted by the General Assembly of the United Nations maintains that "the recognition of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world."

Article XXVI asserts "Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms."

Article XXVII adds "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

It is evident that these and other sections of the preamble and thirty articles of the Declaration of Human Rights have important implications for educators throughout the world. The Music Educators National Conference submits some amplifications of certain aspects of the Bill of Rights as applied to the field of music education.¹

¹Resolutions adopted by the Music Educators National Conference at its biennial convention, St. Louis, Missouri, March 1950. Prepared by the Council of Past Presidents, which by constitutional provision of the MENC is the official Committee on Resolutions. Although previously printed as a separate document, the statement is reprinted here in full as a part of the report of the Contest Committee of the North Central Association of Colleges and Secondary Schools.

THE CHILD'S BILL OF RIGHTS IN MUSIC

I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

POSTLUDE

A philosophy of the arts is mainly concerned with a set of values different from the material ones that rightly have a large place in a philosophy of general education. Although current general educational concepts are often strongly materialistic, they are frequently given authority in moral and aesthetic fields in which they are inapplicable. Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that *moral and aesthetic elements are equally with physical elements part of the whole.*

REALITY

The music teacher is, to a large extent, responsible for the implementation of the opportunities listed in our six articles. While the child must do his part in making use of them, his approach is greatly influenced by the teacher's attainments and attitudes. If the teacher is deeply and sensitively musical, follows high ideals in the practice of music, and views music as a ministration, the child is much more inclined to apply himself to the study of music, and thus come into his desired heritage. More and more the teacher must present musical material which, by its depth, intensity, and elevation, and its revelation of a buoyant spirit, shall produce significant effective reactions in our young people.

PART II

Music as Part of General Education (Music and the Common Learnings)

A. GENERAL BELIEFS

As indicated in the preceding statement of beliefs, all students should have the opportunity for continuing experiences with music of a general nature, planned to meet their interests and needs. The so-called general music activities of singing, playing, and listening, together with many associated activities (rhythmic, creative, reading, etc.), are considered by most educators to be fundamental essentials in music for all children in the elementary schools. It is most important that *all* students have opportunity to continue these activities in keeping with their changing and developing interests and abilities in the junior and senior high school grades.

The opportunity to play an instrument, for example, is all too frequently reserved only for those secondary school students with previous instrumental experience or with the financial ability to pay for private instruction. Many young people reach the age of readiness (physically, mentally or in terms of interest) to begin to play a string, wind, percussion or keyboard instrument at the secondary school level. Such activity can be a source of tremendous individual and group satisfaction and understanding and a force of great value in the life of the adolescent, even though he be a beginner, in developing stability and self-confidence, and giving him a worthy leisure-time activity which at the same time acts as a means of awakening cultural awareness.

B. SPECIAL NEEDS AND PROBLEMS

(1) *Acquiring Use of the Singing Voice.* Most students can sing by the time they reach the secondary school level, but some will be found still unable to use their singing voices because of inadequate elementary school experiences or of a late development or readiness to learn to sing. Every secondary school should provide opportunity for the kind of remedial experiences such students need, and provide them in ways that will not embarrass the individual, but will rather allow for a development of a reasonable degree of self-confidence. Many talented students do not "find" their singing voices until after they reach junior or senior high school.

(2) *The Changing Voice.* The fact that voices are changing during this period adds to the importance of consistent fundamental singing activity for all students. A skillful, sympathetic teacher who carries on singing activities with them regularly while the voices are changing can develop in these students an intelligent interest in their voices and a confidence in their growing vocal skill. A school schedule which makes singing experiences intermittent only, with long periods when there is no opportunity for activity, is cheating its students of valuable guidance during a crucial period of growth.

The adolescent, particularly the boy, sometimes undergoes a mental and physical reaction to vocal and choral music which tends to destroy his interest in singing. Unless the student is kept in contact with vocal music during this trying period through the variety of activities afforded by general music classes, he is likely to terminate his contact with music at this point. The general music classes of the seventh and eighth grades, consisting of singing, playing simple instruments, etc., are recommended as a means of guiding students through this period when their judgment and attitude toward singing are, because of the physical and mental changes occurring, not too reliable.

(3) *Motor Control of Bodily Movement.* The rapid physical growth of adolescents, and the fact that this growth is frequently uneven throughout the body (some parts, such as hands and feet, growing to adult size before the rest of the body does), causes a problem of muscular control in many students. Simple rhythmic activities can do much to speed up development of a smooth control of body movement during this so-called "awkward age." Such activities can include any type of marching experience (such as is offered by band, drum corps, and similar groups), folk games, dance activities, and the playing of instruments (band, orchestra and keyboard instruments and also the various informal melody, harmony, and rhythm instruments).

(4) *Psychological Values.* Spontaneous, interested, well-directed musical activity is psychologically valuable to most adolescents. It can act as a stabilizing influence and as a force in the development of powers of attention and concentration. Also, a rapid development of emotional responses characterizes this period of a growing child's life. Many musical activities for the general student give opportunity for self-expression which act as a satisfying emotional outlet,

and assist in developing sensitivity of feeling and understanding of other individuals and groups. Such activities include singing and playing an instrument (individually and in groups), listening to music, making rhythmic response to music by bodily movement or by playing rhythm instrument accompaniments. The singing of folk, patriotic and religious songs of our own people and other nations is an activity of particular importance at this time.

C. KINDS OF EXPERIENCE IN MUSIC FOR THE GENERAL STUDENT

All schools should develop the music curriculum with a view to serving every student. The practice of limiting the musical offerings to those requiring special interest, skill and accomplishment is not in accord with the basic principles of American education, which demand that the school serve the needs of *all* children. Musical experience for the general student should be planned to meet the needs of:

(1) *The student who may have had no previous musical background* and needs at his own level of maturity of interest the most elementary of music activities from the point of view of skill required, to give him an immediate enjoyment of participation in music activities, to introduce him to possible participation in more advanced activities, and to develop in him an appreciation of the musical performance he hears.

(2) *The student with some interest and background in music*, who does not participate in the traditional, established musical performing groups such as band, orchestra or chorus, but who may become an active amateur in music (singing, playing, listening, etc.) in the community if given some school experience through informal, home-room and assembly singing, the general music classes, music club activities, etc.

(3) *The student whose chief interest in music is derived through listening to live, recorded and broadcast music.* Many of these consumers of music are not at all interested in producing music. It is important that through music appreciation classes they be given an opportunity to develop an intelligent understanding of music, and the ability to enjoy the literature of great music which has become a permanent part of our cultural heritage.

D. INTEGRATION OF MUSIC AND OTHER SUBJECTS

In addition to classes and activities that are specifically musical in nature, the general student will profit greatly by the regular use of music in connection with other school subjects. Musical activities and experiences lend themselves easily and naturally to integration with many general education subject areas and cores. A school music program should include such integrative experiences so that the students begin to use music effectively and naturally in their daily living, outside of the special music class periods. Musical experiences of many different kinds have proved to be of value in such secondary school courses as those of literature, social studies, languages, physics, art, journalism, physical education and dance, dramatics, and home living. Successful planning of such integration requires the assistance of a teacher trained in music, sometimes only as an adviser, and sometimes as a participating teacher. This type of activity should not take the place of regularly scheduled musical activities, because music is an art of great interest and value in itself and requires for most uses certain skills which need time and experience to mature.

E. RECOMMENDATION FOR THE MUSIC CURRICULUM FOR THE GENERAL STUDENT

To provide the musical experiences outlined above for *all* students in the secondary schools, it is recommended that the instructional program in every school include specific *general music* and *music appreciation* course offerings open to every student regardless of previous experience. These courses will be in addition to the courses and performing groups designed for the students with special interest and previous training in music. School programs should also include specific attention to music experiences for everyone by means of the use of music in the teaching of other subjects, and by participation in music clubs and in regularly scheduled assembly music programs with assembly singing. (See outline for "The Instructional Program" on page 238.)

PART III

Special Education in Music

A. GENERAL BELIEFS

The public school should provide additional opportunities for participation in musical activities beyond those planned for all students as a part of general education. A music curriculum designed with the sincere purpose of serving all students will recognize that *both the general students and those with special interest in music* must be served by curriculum offerings. These offerings should be designed to meet the special interests and aptitudes of students who desire continuing and broadening musical experiences.

The instruction given in the music courses and activities provided for this special interest group can be much more systematic and intensive than is possible in the general courses. The main purposes of such activities and courses are:

(1) *To give students the opportunity for growth in the practice of an art which provides activities whose interest and value continue beyond school hours during youth and in later life.* The fact that most of these musical activities are usable by individuals alone, and also in small groups or large groups playing or singing together, gives them great potential value in achieving desirable use of leisure time. This objective has increased significance in the light of the current military service requirements, and the needs of servicemen.

(2) *To give opportunity for students to make the acquaintance of great music* through studying about it, participating in its performance, and thus coming into direct touch with the cultural values inherent in it.

(3) *To provide opportunity for skillful performance of music by students who will, through such performances and the intensive work required to prepare for them, be benefited in the growth of such characteristics as: ability to cooperate in group activity, self-confidence, ability to adjust to strict discipline, powers of concentration, stability of disposition, ability to follow orders, etc.* Such performances are also of great value to a school student body and to a community through the entertainment and cultural growth they provide.

(4) *To give special music students individually and in groups the opportunity for musical growth and experience aside from the areas of performance, through acquiring a good fundamental knowledge of elementary music theory, and an understanding of the use of music as a language for possible use in self-expression.*

B. BASIS FOR ORGANIZING THE SPECIAL MUSIC CURRICULUM

Special music activities and classes should be designed to meet the needs of several groups of students:

(1) *Those whose enjoyment of previous participation in school music activities has made them desire further and more intensified participation in the secondary school.* Such students make up the **SELECTIVE PERFORMING ORGANIZATIONS**, and although most of them are satisfied to be musical amateurs, they set for themselves and for the groups to which they belong, a high standard of excellence in serious musical performance, and they enjoy the intensive work required to attain such excellence.

(2) *Those students whose enjoyment of previous participation in school music activities has made them desire to continue this participation but whose chief interest is in music as a pleasant, entertaining, group activity, rather than a serious art.* Such students make up the **NON-SELECTIVE GROUPS** which are open to all who wish to participate, and which usually require less intensive work of their members than do the selective groups.

(3) *Those who as secondary school students are just beginning to discover and develop a keen interest in music, and who, therefore, crave a more intensive activity program than is found in the general music classes.* These students are found in the **BEGINNING CLASSES** of all kinds (instrumental classes, and beginning bands, orchestras, and choruses, etc.), but their interests frequently move them ahead to qualify for participation with more advanced groups.

(4) *Those few students who will plan to continue in music as a profession.* A good music curriculum which is well-balanced to meet the needs of the general students as well as the one whose aim is amateur performance only, will meet most needs of these pre-professional students with an opportunity to elect courses in MUSIC

APPRECIATION and HISTORY and THEORY, and continually to increase their performing skill through special study and through participation in school performing groups, large and small. Such students will be acquiring the solid musical foundation necessary for later specialization. At the same time they will acquire important social understanding through association with the other students in the performing groups. They will also, because of their special skills, make a substantial contribution to the activities of any school music group to which they belong.

C. SPECIAL MUSIC ACTIVITIES WITHIN THE SCHOOL CURRICULUM

(1) *Course Offerings.* Course offerings in music in the secondary school should include regularly scheduled vocal and instrumental groups, large and small; study groups like wind, string and keyboard instrumental classes, beginning choral groups, and beginning bands and orchestras; classes in music theory, appreciation and history; applied music (school credit for private lessons under a definite school plan. See under "The Instructional Program" on page 238.) In planning and scheduling these course offerings, the importance of small vocal and instrumental groups should not be overlooked. Provision for such groups in the music program takes care of many problems of individual differences which would otherwise cause continuing difficulty in performing groups. These small groups are also very important in the carry-over of school music activities into out-of-school and adult life.

(2) *Credit for Music in the Secondary School.* It is customary to offer school credit for music courses beginning with Grade 9. The definite basis for giving such credits depends upon the situation in each individual school. Most schools offer regular academic course credit for classroom courses like music theory, music appreciation and history, and general music. Some schools consider performing groups like band, orchestra and choir as laboratory subjects, and give half the usual academic credit for participation in them. Some schools, however, have organized these performing group courses to include specific study of music theory and history and regularly scheduled outside individual practice, and then offer full academic credit for the work of the group.

Credit for small ensembles must depend entirely on the local situation and the amount of time devoted to them, as well as the progress made by the group. Many schools recognize that most students participate in small ensembles because of a love for the activity, and not for credit, and allow schedule time for them, but no credit. Many schools (and some states) have definitely worked out plans for allowing school credit for private lessons, which usually make specific arrangements for school records of the work done for credit, and also for the regular semester examination or jury which the student must take to receive the credit for work done with an outside teacher. Some schools give such credits only when the student concerned is a member of one of the school's musical organizations.

An increasing number of schools recognize music subjects as a major or a minor credit sequence in the high school. Very few students in any school care to take advantage of such a plan, but it is only reasonable to allow those students the same opportunity to do all possible study and receive credit for it, in a field which interests them to the extent of being a major or minor sequence. This allows them the same privilege as is extended to students in any other field of study in the high school, and without such a plan many students lose the opportunity for valuable pre-professional training because they must build up credit sequences in other fields. The fact that the entrance requirements of so many colleges and universities are being changed to meet these recent developments in high school credit requirements is evidence of the fact that the major or minor credit sequence in the high school is considered valuable for the student who will go on to advanced study.

D. EXTRA-CURRICULAR MUSIC ACTIVITIES

CONTESTS, FESTIVALS, SPECIAL PROGRAMS

Status of Extra-Curricular Activities in Music

Music is a subject which lends itself easily to a variety of extra-curricular uses. Part of the value of the in-school music activities is their ability to function by continuing on into after-school or out-of-school activities. These extra-curricular activities are sometimes the outcome of special clubs such as: Opera Club, Conducting Club, Record Collectors Club, Madrigal Ensemble, etc. At other times, extra-curricular music activities are a direct outcome or carry-over from in-school activities. In this class fall operettas, band performances at athletic contests, music

contests and festivals, and other similar activities. All of these provide possible valuable outcomes; at the same time they also present difficult problems to be solved. There are three main points to be kept in mind in evaluating any activity or course:

(1) The most important factor to be considered in evaluating anything in connection with a school is its relation to the students. How valuable is it for the students concerned? Are the over-all results good enough to justify the amount of time required? The student and his needs must come first for consideration. If he is being exploited to satisfy the desires of community, school, parents or teacher, the activity is indefensible. If, however, he is gaining desirable experience which he needs at this time whether this experience be musical or in human relations, and if the activity is not harming him, certainly it is both acceptable and desirable.

(2) None of these extra-curricular activities in music can be substituted for a good, balanced music program in the school. They can be important and extremely valuable additions to the program, supplementing it, and greatly enriching the lives of the students who participate. But no marching band or competition-festival program, or operetta, or any other such activity can fairly or feasibly be allowed to become the whole music program. Each has value only as a part of a program when used with due consideration for the needs of all the students, and not as means of exploiting or short-changing them. Thus the situation where the music teacher can get support or attention to music in the school only by putting on a big show, or preparing groups which win contests, is a reflection on the vision and integrity of the school administrator and level of understanding of the community. And, in the same way, the situation where the music teacher is interested only in producing top contest groups or flashy dramatic shows, without giving attention to a good program of music education throughout the school, reflects on the professional status of the teacher as a music educator. Sufficient teacher time has to be provided to meet the needs of music for both the general student and the one with special interest in music. And the music teacher and the administrator both must have the needs of the student uppermost in mind in working out a stimulating, balanced curriculum.

(3) It is not possible to make one blanket statement or decision on the specific values of any of these activities with relation to all schools in general. The needs of each school are unique and should be met in the way best to serve the students in that school. All of these activities—operetta, contest, band performance, etc.—depend for their ultimate values chiefly on the way they are used by individual teachers. An activity which brings forth undesirable results in one community may be, in other places, the spearhead for valuable growth in students to the delight of community, administration, teacher and student. Each school needs to evaluate its curriculum, both in-school and out-of-school, and decide for itself what is best for its students.

Public Performances²

In all public performances the emphasis should be on the truly artistic elements. Let the show elements be incidental. The idea that the public prefers the simple, obvious, or trite music is a fallacy.

(1) *Value of public performances:* (a) Presents vital goal toward which students may strive. (b) Provides opportunity for outstanding programming and achievement. (c) Promotes continued interest in music in school and in the community. (d) Spreads enthusiasm of students and instructor to entire school, the parents, and to the community. (e) Affords means for gaining public understanding of school music programs. (f) Provides excellent opportunities for raising standards of musical taste of students and of the public. (g) Students experience opportunities for creative and artistic expression as well as social broadening.

(2) *Types of performances:* (a) Concerts or presentations similar to those presented by professional organizations. (b) Interdepartment collaboration. (c) Programs wherein music supports a particular idea even though it is incidental. (d) Presentation of different musical groups of varying stages of training and ability. (e) Presentation of original music. (f) Music adapted to standard or original plays. (g) Pageants or festivals involving several schools or even the entire community. (h) Cooperation with civic events and organizations. Such participation should be more fundamental than a means of publicity or for providing mere entertainment. If little or no educational benefits can result from such collaboration the opportunity for participation should be tactfully declined by the musical director or by the school authorities.

²Material taken from Music Education Research Council Information Leaflet No. 206 (revised 1951).

PART IV

The Instructional Program in Music in the Secondary Schools

A. AREAS OF INSTRUCTION

JUNIOR HIGH SCHOOL

(1) *General Music Course* open to all students regardless of previous musical experience. A course offering a variety of musical activities such as playing, singing, listening, reading music, creative activity, etc.

(2) *Vocal Music.* Boys' and girls' glee clubs, chorus or choir, small vocal ensembles, assembly singing for all students.

(3) *Instrumental Music.* Orchestra, band, small instrumental ensembles, class instrumental instruction wind, string and keyboard, for beginners and more advanced students, applied music study for credit available in Grade 9.

(4) *Special Electives in Music.* In some junior high schools there is need for special elective classes in Music Appreciation and in Music Theory, especially in Grade 9.

SENIOR HIGH SCHOOL

(1) *Vocal Music.* Boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, applied music credit for private lessons. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.

(2) *General Music.* Open to all students, regardless of previous musical experience. A course similar to that described above under Junior High School, but adjusted in its content to Senior High School interests and needs.

(3) *Instrumental Music.* Orchestra, band, small ensembles, class instrumental instruction, wind, string, percussion and keyboard for beginning and advanced students, dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups, if the enrollment warrants such division.

(4) *Elective Course Offerings.* Music theory, music appreciation, music history. Many high schools find it feasible to offer several years of instruction in each of these fields.

FOR ALL STUDENTS IN JUNIOR AND SENIOR HIGH SCHOOL

(1) *Assembly Programs.* Music programs with singing by all the students, the appearance of school musical organizations, and the appearance of outside artists.

(2) *Recitals and Concerts* by student performers.

(3) *Educational Concerts.*

(4) *Music Clubs.* Clubs devoted to those interested in certain phases of music study or related areas: Record Collectors' Club, Conducting Club, Folk Dance Club, Recorder Club, etc.

B. TEACHER LOAD

Many schools are demanding too much of their music teachers. This is perhaps more true of the smaller schools than of the larger units. It is recommended that a study of the teaching load of the music specialist be made with the view to adding more staff where necessary. Standards of instruction and the welfare of the teachers engaged in the profession are jeopardized when the administration fails to comprehend fully the physical strain involved in conducting musical activities. A balanced music program to serve all the children in the school will require that adequate teaching hours be available to do the work.

C. SCHEDULING

The tendency to reduce the number of periods in the school day has made it impossible for many principals to properly schedule music courses. Music can contribute sufficiently to the total school program to justify a serious consideration of the problems involved in scheduling it. Such a study must give due consideration to the scheduling needs of the performing instrumental and vocal organizations as well as to their training units.

Requests for the full report of the NCA Contest Committee and correspondence about further reprinting or distribution should be sent to Lowell B. Fisher, Chairman, Activity Committee (formerly Contest Committee), Commission on Secondary Schools, North Central Association of Colleges and Secondary Schools, 1209 W. Illinois, Urbana, Illinois.

THE CODE FOR THE NATIONAL ANTHEM OF THE UNITED STATES OF AMERICA

THE STAR-SPANGLED BANNER should be sung or played only on programs and in ceremonies and other situations where its message can be projected effectively.

Since the message of the Anthem is carried largely in the text, it is essential that emphasis be placed upon the *singing* of The Star-Spangled Banner.

The leader should address himself to those assembled and invite their participation. If an announcement is necessary, it might be stated as follows: "We shall now sing our National Anthem," or "So-and-So will lead you in singing our National Anthem."

On all occasions the group singing the National Anthem should stand facing the flag or the leader, in an attitude of respectful attention. Outdoors, men should remove their hats.

It is suggested that, when it is not physically inconvenient to do so, the members of a band or orchestra stand while playing the National Anthem.

If only a single stanza of the National Anthem is sung, the first should be used.

Our National Anthem is customarily sung at the opening of a meeting or program, but special circumstances may warrant the placing of it elsewhere.

In publishing the National Anthem for general singing, the melody, harmony, and syllable divisions of the Service Version of 1918 should be used. In publishing for vocal groups, the voice-parts of the Service Version should be adhered to. (The Service Version in A-flat is reproduced on the pages following.) For purposes of quick identification, the words "Service Version" should be printed under the title.

It is not good taste to make or use sophisticated concert versions of the National Anthem, as such. (This does not refer to incorporating the Anthem, or portions of it, in extended works for band, orchestra, or chorus.)

For general mass singing by adults, and for band, orchestra, or other instrumental performances, the key of A-flat is preferable. For treble voices, the key of B-flat may be used.

If an instrumental introduction is desired, it is suggested that the last two measures be used.

When the National Anthem is sung unaccompanied, care should be taken to establish the correct pitch.

The National Anthem should be sung at a moderate tempo. (The metronome indications in the Service Version are quarter note = 104 for the verse and quarter note = 96 for the chorus.)

The slighting of note values in the playing or singing of the National Anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

This Code for the National Anthem is intended to apply to every mode of civilian performance and to the publication of the music for such performance.



The Service Version of the National Anthem was prepared in 1918 by a joint committee of twelve, comprising John Alden Carpenter, Frederick S. Converse, Wallace Goodrich, and Walter R. Spalding, representing the War Department Commission on Training Camp Activities; Hollis E. Dann, Peter W. Dykema (Chairman), and Osbourne McConathy, representing the Music Educators National Conference (then known as Music Supervisors' National Conference); Clarence C. Birchard, Carl Engel, William Arms Fisher, Arthur E. Johnstone, and E. W. Newton, representing the music publishers. [See 1919 Yearbook of the M.E.N.C., p. 146, and Music Supervisors' Journal (Music Educators Journal) of November 1918, pp. 2-3.]

The Service Version as reproduced on the pages following is the same as that prepared by the original joint committee, with the exception of the transposition to the key of A-flat, in order to make

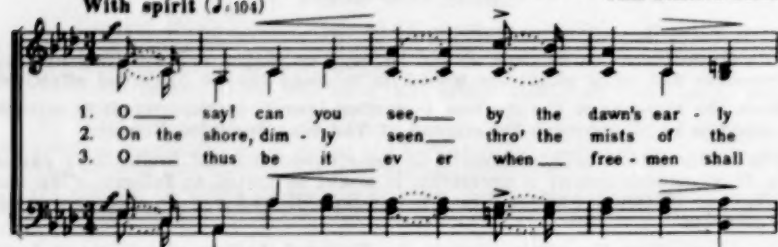
The Star-Spangled Banner

SERVICE VERSION

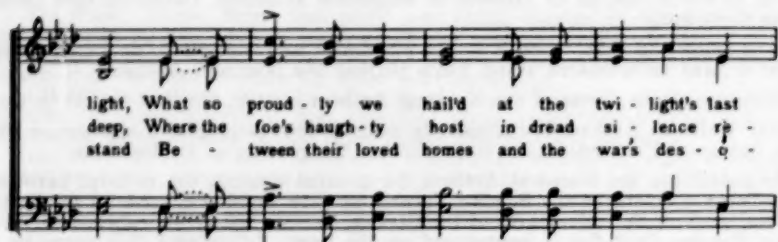
Francis Scott Key

Attributed to
John Stafford Smith

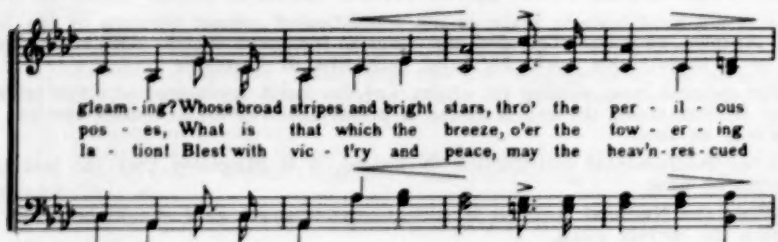
With spirit (♩ = 104)



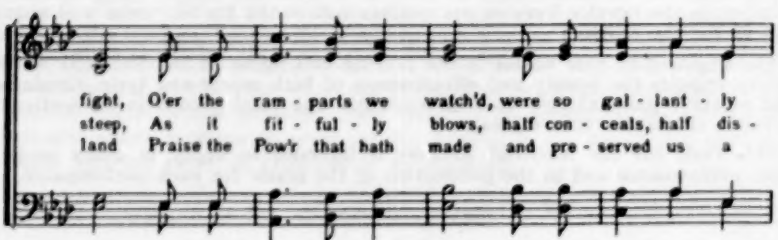
1. O — say! can you see, — by the dawn's ear - ly
2. On the shore, dim - ly seen — thro' the mists of the
3. O — thus be it ev er when — free - men shall



light, What so proud - ly we hail'd at the twi - light's last
deep, Where the foe's haugh - ty host in dread si - lence re -
stand Be - tween their loved homes and the war's des - o -



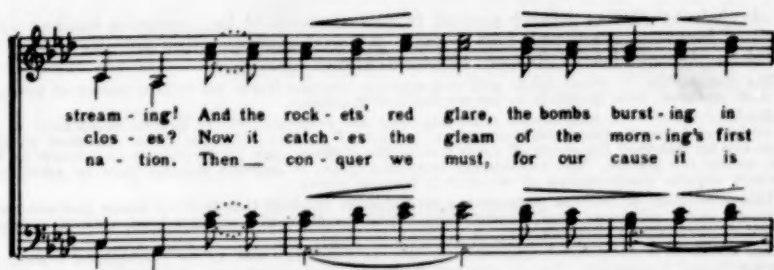
gleam - ing? Whose broad stripes and bright stars, thro' the per - il - ous
pos - es, What is that which the breeze, o'er the tow - er - ing
la - tion! Blest with vic - t'ry and peace, may the heav'n-res - cued



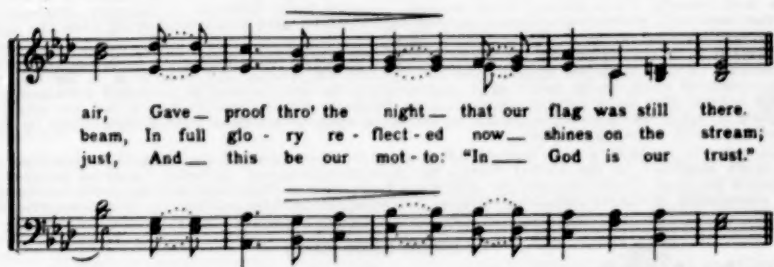
fight, O'er the ram - parts we watch'd, were so gal - lant - ly
steep, As it fit - ful - ly blows, half con - ceals, half dis -
land Praise the Pow'r that hath made and pre - served us a

it more singable by audiences, and a few minor changes in punctuation and wording, in order to make the text more authentic.

The "Code" was adopted by the 1942 National Anthem Committee at the Milwaukee meeting of the Music Educators National Conference with the assistance of its two representatives from the War Department, Major Howard C. Bronson, Music Officer in the Special Service Branch, and Major Harold W. Kent, Education Liaison Officer in the Radio Branch of the Bureau of Public Relations. Messrs. Dykema and McConathy represented the original committee on the 1942 committee, which included repre-

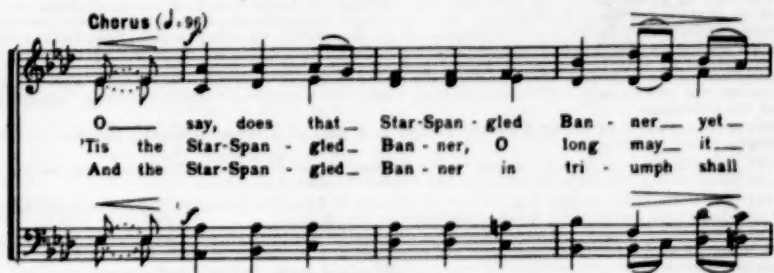


stream - ing! And the rock - ets' red glare, the bombs burst - ing in
 clos - es? Now it catch - es the gleam of the morn - ing's first
 na - tion. Then — con - quer we must, for our cause it is



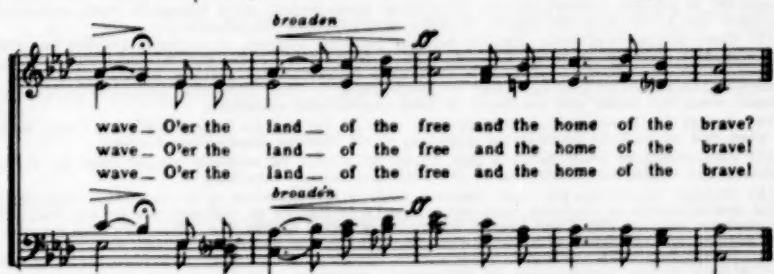
air, Gave — proof thro' the night — that our flag was still there.
 beam, In full glo - ry re - flect - ed now — shines on the stream;
 just, And — this be our mot - to: "In — God is our trust."

Chorus (J. 96)



O — say, does that — Star-Span - gled Ban - ner — yet —
 'Tis the Star-Span - gled — Ban - ner, O long may it —
 And the Star-Span - gled — Ban - ner in tri - umph shall

broaden



wave — O'er the land — of the free and the home of the brave?
 wave — O'er the land — of the free and the home of the brave!
 wave — O'er the land — of the free and the home of the brave!
broaden

representatives of principal music and education organizations of the United States, among them: American Bandmasters' Association, Association for Education by Radio, Music Educators National Conference, Music Industries War Council, Music Teachers National Association, National Association of Band Instrument Manufacturers, National Association of Schools of Music, National Congress of Parents and Teachers, National Education Association, National Federation of Music Clubs, National School Band, Orchestra, and Vocal Association, Standard Music Publishers' Association of the United States.

CODES FOR PUBLIC RELATIONS

With the Professional Musicians

A Code of Ethics jointly agreed to and authorized by executive actions of the Music Educators National Conference, American Federation of Musicians and American Association of School Administrators:

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worthwhile musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed by school organizations under the "Code of Ethics" herein set forth is and shall be in connection with non-profit, non-commercial and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

(1) *School Functions* initiated by the schools as a part of a school program, whether in a school building or other building.

(2) *Community Functions* organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) *School Exhibits* prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) *Educational Broadcasts* which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) *Civic Occasions* of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) *Benefit Performances* for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) *Educational or Civic Services* that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) *Audition Recordings* for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made.

II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) *Civic parades, ceremonies, expositions, community concerts, and community-center activities* (See I, Paragraph 2 for further definition); *regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state and county fairs* (See I, Paragraph 5 for further definition).

(2) *Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.*

(3) *Any occasion that is partisan or sectarian in character or purpose.*

(4) *Functions of clubs, societies, civic or fraternal organizations.*

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

This Code shall be in force beginning September 22, 1947. At the end of one year the parties may come together for the purpose of making such revisions in this Code as they may deem necessary and as shall be mutually agreed upon.

JAMES C. PETRILLO, for American Federation of Musicians
LUTHER A. RICHMAN, for Musicians National Conference
HEROLD C. HUNT, for American Association of School Administrators

Dated at Chicago, September 22, 1947.

* * *

With the Music Merchants

A Code of Ethics between the Ohio Music Education Association and the Music Merchants Association of Ohio:

Whereas, both organizations are primarily interested in the music education of the school children of Ohio, and in furthering the interest of these young people in the art of music; and

Whereas, in this common effort, harmony and understanding should prevail;

Now the following Code of Ethics is adopted and approved:

First. The retail music merchant shall sell musical instruments and merchandise, of good quality at fair prices, to the public-school pupils of Ohio; and he shall, at all times, assist and help the community public-school music teacher in promoting an interest in the study of vocal and instrumental music.

Second. The public-school music teacher shall confine his activities to the teaching of music, as required by the laws of the State under Section 7718 G. C., and the regulations of the Educational Department, to the public-school pupils of Ohio; and he shall not sell musical instruments or merchandise directly or indirectly, to the pupils, or accept commissions of any kind, in any manner whatsoever, from any manufacturer, jobber, or music merchant for recommending any kind, brand, or make of musical merchandise.

Third. It shall be the prerogative of every public-school music teacher in Ohio, to examine and test the suitability of all musical instruments and merchandise purchased by pupils for use in school study, and, if found deficient, to communicate with the retail merchant selling the same, looking to the immediate adjustment of the difficulty, but the public-school music teacher in Ohio shall not recommend to his pupils or their parents any single make or brand of instrument exclusively.

Fourth. It shall be the duty of every retail music merchant in Ohio, readily and quickly to assist all public-school music teachers in his community, to see that pupils have proper and suitable instruments, by exchange or otherwise; to stock such musical instruments and merchandise for sale to pupils as the teachers may request or recommend to the dealer; to arrange for the renting or loaning of instruments to talented pupils upon the recommendation of the teachers; and generally to cooperate with the public-school music teachers along these lines. In the event any local retail music merchant fails, neglects, or refuses so to cooperate with his public-school music teachers, then, and in that event, the teachers shall have the right and privilege, without violating this Code, to seek and find other retail sources for the musical instruments and merchandise necessary and required by the pupils in the proper study of music.

Approved by the undersigned committees at Cleveland, Ohio, May 18, 1941:

OHIO MUSIC EDUCATION ASSOCIATION COMMITTEE.

J. Leon Ruddick, Cleveland, Chairman; Arnold E. Hoffman, Struthers; Howard F. Brown, Lorain; Ralph E. Rush, Cleveland Heights, President (ex officio); Gerald M. Frank, Elyria, Executive Secretary (ex officio).

MUSIC MERCHANTS ASSOCIATION OF OHIO COMMITTEE.

Al. S. Arnatam, Cincinnati, Chairman; George F. Schulte, Cleveland; Eugene Smart, Mansfield; Leslie L. Steward, Columbus, President (ex officio); Rexford C. Hyre, Cleveland, Executive Manager (ex officio).

* * *

With the Private Music Teachers

To promote cooperation in and understanding of the inter-relating fields of music teaching, the Ohio Music Teachers Association and the Ohio Music Education Association adopt the following statement of policy:

I. MUSIC EDUCATION

The school music teacher is a public employee and is obligated to serve the interests of the whole community. It shall be his privilege and responsibility to advise parents on questions pertaining to the private instruction of pupils under his jurisdiction. At all times the best interest of the pupil is of first importance. It shall be the obligation of the public-school music teacher to give to parents, upon request, the names of private teachers who are competent. In so doing, the school music teacher shall avoid recommending a single private teacher above all others, but shall suggest two or more, the final choice to be made by the parents. In communities where the choice is limited, it shall be incumbent upon the school music teacher to serve the interests of the student within the limitations of the resources available in the community.

II. MUSIC STUDIO INSTRUCTION

Music studio instruction is defined as lessons given for a consideration by individual music teachers or groups of teachers who are not employed by, or under the jurisdiction of, a public school or institution supported by public taxation.

As a citizen, the studio teacher shall cooperate in the support of public education, including music instruction at elementary music levels in the schools for the general good of the community.

III. AGREEMENT

It is mutually agreed, between the aforesaid organizations, that:

It is unethical for any music teacher, whether teaching in school or in a private studio:

(a) To discuss with parents or pupils, the work of another teacher in such manner as will injure the professional reputation of any teacher;

(b) To claim sole credit for the achievement of pupils under separate or cooperative instruction, when such claim shall reflect or imply discredit upon a preceding or cooperating teacher.

It is the common purpose of music teachers to cooperate:

(a) In raising standards of music instruction;

(b) In promoting interest in active participation in music performance;

(c) In developing wider appreciation of music;

(d) In establishing opportunities for elementary music instruction under the auspices of the school for exploratory purposes;

(e) In encouraging study with private teachers at the end of the period of exploratory instruction;

(f) In extending opportunities for music study to the under-privileged child through scholarships or extension of school instruction in individual instances;

(g) In encouraging regularity of attendance at both school and private lessons, rehearsals, recitals, and performances.

(h) In operating an organized plan for giving credit toward graduation for study with recognized studio teachers;

(i) In alleviating the influence and practice of unethical methods of music instruction.

It is further agreed that each organization will maintain a permanent Code of Ethics Committee. These committees shall meet together during the month of May of each year.

(Signed) COMMITTEE FOR THE O.M.T.A.

Frank Hruby, Chairman; George Hickman; John Samuel; Howard Swingle; Handel Wadsworth.

(Signed) COMMITTEE FOR THE O.M.E.A.

J. Leon Ruddick, Chairman; Howard Brown; Gerald Frank; Arnold Hoffman; Ralph Rush.

SUGGESTIONS FOR A CUMULATIVE SONG LIST

For Classroom, Assembly, and Community Use

This classified list of songs, reprinted from the *Music Educators Journal*, September-October 1942, was compiled with the cooperation of MENC members in various parts of the United States. It has been reissued numerous times by music educators and community leaders—in some instances just as given here, and often with variations of the categories, or with titles not in the original listing, or with other changes in keeping with the purpose to be served by the distribution of the list. The reprinting in the Source Book is for the same purpose that the list was originally prepared and made available, i.e., to supply suggestions for the individual music educator or song leader to use as a basis for a "cumulative" list of titles compiled to meet his own specific needs.

I. Songs that are physically stimulating and which arouse, therefore, a strong emotional response.

Anchors Aweigh
Army Air Corps, The
Battle Hymn of the Republic
Caissons Go Rolling Along, The
Marines' Hymn, The
Over There
Stout Hearted Men
There's Something About a Soldier
When Johnny Comes Marching Home

II. Songs with the sense of fun and vigorous, salty humor characteristic of a young and vigorous people.

Billy Boy
Camptown Races
Cindy
Glendy Burke, The
Jingle Bells
Oh Susanna
Old Dan Tucker
She'll Be Comin' 'round the Mountain
Turkey in the Straw
Yankee Doodle
*Yankee Doodle Dandy

III. Simple, heartwarming songs of love and longing—emotions which are shared by young and old, high and low, regardless of race, color, or creed.

Carry Me Back to Old Virginny
Deep River
Home on the Range
Home Road, The (Carpenter)
Home, Sweet Home
Keep the Home Fires Burning
Long, Long Trail, The
My Old Kentucky Home
Old Folks at Home

IV. Songs of loyalty to our country, tributes testifying to our confidence and devotion.

America
America (Bloch)
America, the Beautiful
American Hymn (Speed Our Republic)
*America, My Own (Cain)
Columbia, the Gem of the Ocean
God Bless America
Hail Columbia

V. Songs asserting courage upheld by the strength of united purpose.

God of Our Fathers
*Hail, Land of Freedom (Turner)
*Land of Our Birth
(Lowell Mason—Kipling)
Onward Christian Soldiers
Song of Freedom
Star-Spangled Banner, The
*This Is My Country

VI. Songs attesting man's persistent faith in the ideals of human worth and the right to freedom.

Chester (Early American, by Billings)
Faith of Our Fathers
Go Down Moses (Negro spiritual)
Netherlands Hymn
On, Thou Soul (Slavic)
Song of Hope (Hebrew)

VII. Songs expressing the serenity and peace that come from confident faith in things of the spirit.

*Brother James' Air (The Lord Is My Shepherd)
Faith of Our Fathers
*Lord's Prayer, The (Malotte)
Mighty Fortress, A
Now Thank We All Our God
Now the Day is Over
O God, Beneath Thy Guiding Hand
O God, Our Help in Ages Past

VIII. Songs that convey the stability and sense of belonging that derive from the sheltering, protective quality of family affections.

All Through the Night
At the Gates of Heaven
Golden Slumbers
Lullaby (Brahms)
Sleep and Rest (Mozart)
Sweet and Low

IX. Songs that promote friendliness among a group of people through their sharing the delight of singing beautiful melodies together.

A Cuba (Cuban)
Beautiful Dreamer (U. S.)
Carmela (Mexican)
Drink to Me Only (English)
La Golondrina (Mexican)
I Dream of Jennie (U. S.)
Londonderry Air (Irish)
La paloma azul or Cielito linda (Mexican)
Rose of Tralee, The (Irish)
Santa Lucia (Italian)
Scarlet Sarafan (Russian)

X. Popular songs, i.e., songs of the people, because of common acceptance.

Bicycle Built for Two
East Side, West Side
Irish Eyes Are Smiling
I Want a Girl
Let Me Call You Sweetheart
(and appropriate current favorites)

Songs marked with an asterisk (), unlike the others listed, will not be found in the usual community song collections. These are in octavo form and are suggested as typical of the kind of material to use where special choral and instrumental groups collaborate with general or community group singing.

LIBRARY BOOK LISTS

DUE to the large number of inquiries from music educators and school administrators which deal with the selection of books that should be available in the average elementary school, junior high school, and senior high school library, the following selected bibliographies were prepared as a project of the MENC Music in Libraries Committee (1946). It is intended that the individual in charge of a school library and the director of music will make additions or deletions to suit the needs of the local student group.

It should be kept in mind that bibliographies need continuous revision and that the prices listed here cannot be guaranteed.

PART I

Library Books About Music, Musicians, and Instruments

ELEMENTARY SCHOOL

- Bakeless, K. *Birth of a Nation's Song*. Stokes, 1942. \$1.50.
 Bakeless, K. *Glory, Hallelujah!* Lippincott, 1944. \$1.50.
 Best, Mrs. A. C. *One-String Fiddle*. Winston, 1939. \$1.50.
 Brown, A. F. *Boyhood of Edward MacDowell*. Stokes, 1924. \$2.50.
 Buchanan, F. R. *How Man Made Music*. Follett, 1936. \$1.50.
 Buchanan, F. R. *Magic Music*. Wallace, 1931. \$1.40.
 Bunn, H. F. *Johann Sebastian Bach*. Random House, 1942. \$1.00.
 Carnes, K., and Pastene, J. *Child's Book of the Symphony*. Howell & Soskin, 1941. \$1.50.
 Coleman, Mrs. Sallie N. R. *Book of Bella*. Day, 1938. \$2.50.
 ———. *Drum Book*. Day, 1931. 189 pp. illus. \$2.50.
 Cox, A. B., and Crawford, R. *Pictured Lives of Great Musicians*. Birchard, 1924. \$2.25.
 Davison, Davis, and Kempf. *Songs of Freedom*. Houghton Mifflin, 1942. \$1.75; school ed. 96c.
 Disney, W. *The Nutcracker Suite*. Little, 1940. \$1.75.
 Eberle, I. *Bands Play On*. McBride, 1942. \$2.00.
 Ewen, D. *Tales From the Vienna Woods*. Story of Johann Strauss. Holt, 1944. \$2.50.
 Gordon, D. *Treasure Bag*. Dutton, 1939. \$1.50.
 Huntington, H. E. *Tune Up*. Doubleday, 1942. \$2.00.
 Jacobs, A. G. *Chinese-American Song and Game Book*. Barnes, 1944. \$2.50.
 Jagendorf, M. A. *Till Ulenspiegel's Merry Pranks*. Vanguard, 1938. \$2.00.
 Justus, M. *Mr. Songcatcher and Company*. Doubleday, 1940. \$2.00.
 Kastner, Erich. *Eleven Merry Pranks of Till the Jester*. Longmans, 1938. \$1.25.
 Kincaid, H. G. *Storyland*. University Publishing Co., 1939. Gr. 2. 64c.
 ———. *The Man in the Drum*. University Publishing Co., 1939. Gr. 3. 72c.
 ———. *Folk Tales From Many Lands*. University Publishing Co., 1939. Gr. 4. 80c.
 ———. *Conrad's Magic Flight*. University Publishing Co., 1939. Gr. 5. 92c.
 ———. *Around the World in Story*. University Publishing Co., 1939. Gr. 7. 96c.
 ———. *Music and Romance*. RCA Victor, 1941. \$2.25.
 Krons, Mrs. B. (Perham). *Christmas, Its Origins, Music, and Traditions*. Kjos, 1937. 25c.
 ———. *Music of Early Greece*.
 ———. *Singers of Middle Ages: Book I. Troubadours. Book II. Minstrels and Minnesingers*.
 Lacey, M. *Picture Book of Musical Instruments*. Lothrop, 1942. \$2.00.
 La Prade, E. *Marching Notes*. Doubleday, 1929. \$1.25.
 ———. *Alice in Orchestra*. Doubleday, 1925. \$1.00.
 Laufer, T. *Musical A B C*. Musette, 1941. \$1.00.
 Lawrence, Robert. *Aida. The Story of Verdi's Greatest Opera*. Grosset, 1938. 50c.
 ———. *The Bartered Bride*. Grosset, 1943. 50c.
 ———. *Carmen. The Story of Bizet's Opera*. Grosset, 1938. 50c.
 ———. *Faust*. Grosset, 1943. 50c.
 ———. *Hansel and Gretel. The Story of Humperdinck's Opera*. Grosset, 1938. 50c.
 ———. *Lohengrin. The Story of Wagner's Opera*. Grosset, 1938. 50c.
 ———. *Magic Flute*. Grosset, 1944. 50c.
 ———. *Gilbert and Sullivan Gift Package. The Mikado, Pinafore, The Gondoliers*. Grosset, 1940. 50c. ea.
 Lewiton, M. *John Philip Sousa, The March King*. Didier, 1944. \$2.00.
 Maurois, A. *Frederic Chopin*. Harper, 1942. \$1.75.
 Pauli, H. E. *Silent Night*. Knopf, 1943. \$2.00.
 Prokofieff, S. S. *Peter and the Wolf*. Knopf, 1940. \$2.00.
 Rostron, R. *The Sorcerer's Apprentice*. Morrow, 1941. \$1.75.
 Schwimmer, F. *Great Musicians as Children*. Doubleday, 1929. \$2.00.
 Skolsky, Syd. *Music Box Book*. Dutton, 1946. \$1.50.
 Smith, L. R. *The Singing Twins*. Whitman, 1924. 60c.
 Stearns, T. *The Story of Music*. Harpers, 1931. \$1.25.
 Sharp, Mrs. L. (Hall). *A Sounding Trumpet. Julia Ward Howe and Battle Hymn of the Republic*. McBride, 1944. \$2.00.
 Wheeler, O. *Sing for Christmas*. Dutton, 1943. \$2.50.
 ———. *Handel at the Court of Kings*. Dutton, 1943. \$2.00.
 ———. *Ludwig Beethoven and Chiming Tower Bells*. Dutton, 1942. \$2.00.
 ———. *Stephen Foster and His Little Dog Tray*. Dutton, 1941. \$2.00.
 ———. *Franz Schubert and His Merry Friends*. Dutton, 1939. \$2.00.
 ———. *and Deucher, S. Bach, The Boy From Thuringia*. Dutton, 1937. \$2.00.
 ———. *Joseph Haydn, The Merry Little Peasant*. Dutton, 1936. \$2.00.
 Wheeler, O., and Deucher, S. *Mozart, The Wonder Boy*. Dutton, 1934. \$2.00.
 ———. *MacDowell and His Cabin in the Pines*. Dutton, 1940. \$2.00.
 Wheeler, O. *Sing for America*. Dutton, 1944. \$3.00.

PART II

Library Books About Music, Musicians, and Instruments

JUNIOR HIGH SCHOOL

- Bakeless, K. *Story-Lives of American Composers*. Stokes, 1941. \$2.50.
 ——— *Story-Lives of Great Composers*. Stokes, 1940. \$2.50.
 Barbour, H. B., and Freeman, W. S. *A Story of Music*. Birchard, 1937. \$1.18.
 Brower, H. M. *Story-Lives of Master Musicians*. Stokes, 1922. \$2.50.
 Burch, G. *Modern Composers for Boys and Girls*. Barnes, 1941. \$2.00.
 ——— *Famous Pianists for Boys and Girls*. Barnes, 1943. \$2.00.
 Burch, G., and Wolcott, J. *Child's Book of Famous Composers*. Barnes, 1939. \$1.50.
 Burk, Meierhoffer, Phillips. *America's Musical Heritage*. Laidlaw, 1942. \$1.52.
 Burrows and Redmond. *Symphony Themes*. Simon & Schuster, 1942. \$2.50.
 Carner, C. L. *America Sings*. Knopf, 1942. \$3.00.
 Cooke, D. E. *The Firebird*. Winston, 1939. \$2.00.
 Davison, Davis, Kempf. *Songs of Freedom*. Houghton Mifflin, 1942. \$1.75.
 Dike, H. *Stories from Great Metropolitan Operas*. Random House, 1943. \$2.00.
 Einstein, A. *Mozart, His Character, His Work*. Oxford, 1945. \$5.00.
 Ewen, D. *Men of Popular Music*. Ziff-Davis, 1944. \$2.75.
 ——— *Story of George Gershwin*. Holt, 1943. \$2.50.
 ——— *Tales From the Vienna Woods. The Story of Johann Strauss*. Holt, 1944. \$2.50.
 Goss, M. *Beethoven, Master Musician*. Doubleday, 1931. \$2.50.
 ——— *Deep-Flowing Brook (Bach)*. Holt, 1938. \$2.50.
 ——— *Unfinished Symphony*. Holt, 1941. \$2.50.
 Goss and Schaffner. *Brahma, The Master*. Holt, 1943. \$2.50.
 Gronowicz, A. *Chopin*. Nelson, 1943. \$2.50.
 Humphreys, D. *On Wings of Song. Story, Mendelssohn*. Holt, 1944. \$2.50.
 Huntington, H. E. *Tune Up*. Doubleday, 1942. \$2.00.
 Kinsella, H. G. *History Sings*. University Publishing, 1940. \$1.50.
 Lewiton, M. *John Philip Sousa, The March King*. Didier, 1944. \$1.50.
 Luther, F. *Americans and Their Songs*. Harper, 1942. \$2.75.
 Lynch and Hamilton. *Music and Musicians*. Allyn, 1939. \$1.20.
 Malvern, G. *Dancing Star. The Story of Anna Pavlova*. Messner, 1942. \$2.50.
 Mason, B. S. *Drums, Tomtoms and Rattles*. Barnes, 1935. \$2.50.
 Miers, E. S. *Big Ben, Life of Paul Robeson*. Presbyterian Bd., 1942. \$2.50.
 Purdy, Mrs. C. L. *He Heard America Sing*. Messner, 1940. \$2.50.
 ——— *Song of the North. Story of Edvard Grieg*. Messner, 1941. \$2.50.
 Purdy, C. L. *Stormy Victory. Story of Tchaikovsky*. Messner, 1942. \$2.50.
 ——— *Victor Herbert*. Messner, 1944. \$2.50.
 Siegmeyer, E. *Work and Sing. A Collection of Songs that Built America*. Scott, 1944. \$2.50.
 Spalding, A. *Rise to Follow*. Holt, 1943. \$3.50.
 Teetgen, A. B. *Waltz Kings of Old Vienna*. Dutton, 1940. \$3.50.
 Terry, W. *Invitation to Dance*. Barnes, 1942. \$2.00.
 Tinyanova, H. *Stradivari, The Violin Maker*. (Rewritten by Angoff) Knopf, 1935. \$1.50.
 Vehanen, K. *Marian Anderson*. Whittlesey House, 1941. \$2.50.
 Wheeler, B., and Purdy, C. L. S. *My Brother Was Mozart*. Holt, 1937. \$2.50.
 Wheeler, O. *Sing for Christmas*. Dutton, 1943. \$2.50.
 Whitman, P. *How to Be a Band Leader*. McBride, 1941. \$2.00.

ADDITIONAL TITLES

PART III

Selected Bibliography in Music for High School Libraries

GUIDES FOR LISTENERS

(Also See Recorded Music)

- Bauer, Marion. *Musical Questions and Quizzes*. Putnam, 1941. 268 pp. \$3.50.
 Bernstein, Martin. *An Introduction to Music*. Prentice-Hall, 1937. 265 pp. \$3.00.
 Bradley, Ruth Elisabeth. *Background Readings in Music*. (Pamphlet reading lists.) H. W. Wilson, 1938. 31 pp. 35c.
 Copland, Aaron. *What to Listen for in Music*. McGraw, 1939. 281 pp. (Whittlesey House Publications.) \$2.50.
 Dickinson, Edward. *The Spirit of Music, How to Find It and How to Share It*. Scribner's, 1925. 218 pp. \$2.00.
 Erskine, John. *A Musical Companion. A Guide to the Understanding and Enjoyment of Music*. Knopf, 1935. 486 pp. \$3.00.
 Hall, David. *The Record Book*. Smith & Durrell, 1940. 886 pp. \$2.50.
 Hartshorn, William C., and Leavitt, Helen S. *Making Friends With Music*. Ginn, 1940. 4 Vol. 96c ea.
 Kaufman, Schima. *Everybody's Music*. Published with the cooperation of the Columbia Broadcasting System. Crowell, 1938. 320 pp. \$2.50.
 Kincaella, Hazel Gertrude. *Music and Romance*. RCA Victor, 1941. 572 pp., illus. \$2.25.
 ———. *Music on the Air*. Garden City Publishing, 1934. 435 pp., illus. \$1.75.
 Moore, D. S. *Listening to Music*. (Rev. ed.) Norton, 1937. 391 pp., illus. \$3.00.
 National Recreation Association. *Music Publications*. (Most pamphlets are free and include choral music, community singing, Christmas and Easter music and music memory contests.)
 Oberndorfer, Mrs. Anne Shaw (Faulkner). *What We Hear in Music*. (11th rev. ed.) RCA Victor, 1939. 690 pp., illus. \$2.25.
 Samaroff Stokowski, Olga. *Magic World of Music*. Norton, 1936. 197 pp., illus. \$2.50.
 ———. *Music Manual*. Norton, 1936. 116 pp., illus. \$1.00.
 Schaffler, Robert Haven. *Magic of Music*. (Music weeks and days.) Dodd, 1935. 387 pp. \$2.50.
 Spaeth, Sigmund Gottfried. *Art of Enjoying Music*. McGraw, 1933. 461 pp., illus. (Whittlesey House Publications.) \$2.50.
 ———. *The Common Sense of Music*. Sun Dial, 1940. 375 pp. 89c.
 ———. *Music for Fun*. McGraw, 1939. 259 pp., illus. (Whittlesey House Publications.) \$2.00.
 ———. *Stories Behind the World's Great Music*. McGraw, 1937. 373 pp. (Whittlesey House Publications.) \$2.50.
 Taylor, Deems. *Of Men and Music*. Simon & Schuster, 1937. 318 pp. \$2.50.
 ———. *Well Tempered Listener*. Simon & Schuster, 1940. 333 pp. \$2.50.
 Upton, George Putnam, and Borowski, Felix. *Standard Concert Guide*. (Rev. and enl. ed.) Blue Ribbon Books. 551 pp., illus. \$1.00.

DICTIONARIES

- Apel, W. *Harvard Dictionary of Music*. Harvard University Press, 1944. 826 pp., illus. \$6.00.
 Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. (4th ed. rev. and enl.)
 Colles, H. C. *Grove's Dictionary of Music and Musicians*. (Supplementary volume to Grove's original Dictionary—continues lives of living musicians and additional information.) Macmillan, 1940. 658 pp., illus. \$5.00.
 De Bekker, Leander Jan, and Parkhurst, Winthrop. *Encyclopedia of Music and Musicians*. Crown, 1937. 662 pp., illus. \$2.75.
 Grove, Sir George. *Grove's Dictionary of Music and Musicians*. Macmillan. 6 vol., illus. \$18.00.
 Hughes, Rupert. *Music Lovers' Encyclopedia*. Completely rev. and edited by Deems Taylor and Russell Kerr. Garden City Publishing, 1939. XXV-877 pp., illus. \$1.98.
 Scholes, Percy. *The Oxford Companion to Music*. 2nd American ed., rev. Oxford, 1943. 1182 pp. \$7.50.
 Scholes, F. A. *Oxford Companion to Music*. Self-indexed and with a pronouncing glossary. (W. Oxford ed.) Carl Fischer, 1938. 1091 pp., illus. \$6.50.
 Scholes, F. A. *Music Handbook*. Edited for American readers by Will Earhart. Witmark, 1935. 161 pp. \$1.50.
 Thompson, Oscar, ed. *International Cyclopedia of Music and Musicians*. (Rev. and enl.) Dodd, 1943. 2376 pp., illus. \$15.00.
 Wier, A. E. *Macmillan's Encyclopedia of Music and Musicians*. Macmillan (42s). \$11.00.

MUSIC AS A PROFESSION

- Abbott, George Jacob. *Instrumental Music in the Public Schools*. Birchard, 1935.
 Anderson, William Robert. *Music as a Career*. Carl Fischer, 1939. 271 pp. \$3.00.
 Barton, Frederick Bushnell. *Music as a Hobby. How to have Fun with Music as a Performer and as a Listener*. Harper, 1941. 187 pp., illus. \$2.00.
 Clarke, Eric. *Music in Every Day Life*. Norton, 1935. 388 pp. \$3.00.
 Farnsworth, Charles Hubert. *The Why and How of Music Study*. Ditson, 1927. 77 pp. 60c.
 Henderson, Charles, and Palmer, Charles. *How to Sing for Money*. Putnam, 1939. 369 pp. \$3.00.
 Johnson, Harriett. *Your Career in Music*. Dutton, 1944. \$3.00.
 Plante, F. V. *How to Make Music on the Harmonica*. Leisure League, 1939. 19 pp., illus. 35c.
 Shore, Bernard. *The Orchestra Speaks*. Longmans, 1938. \$3.00.
 Silver, Abner, and Bruce, Robert. *How to Write and Sell a Song Hit*. Prentice-Hall, 1940. 203 pp., illus. \$2.50.
 Taubman, Hyman Howard. *Music as a Profession*. Scribner, 1939. 320 pp. \$2.50.

HISTORY OF MUSIC

- Abraham, Gerald. *A Hundred Years of Music*. Knopf, 1938. 375 pp. \$4.00.
 Bauer, Marion. *Twentieth Century Music*. Putnam, 1933. 339 pp., illus. \$3.00.
 ———. *Music Through the Ages*. Putnam, 1932. 572 pp., illus. \$3.50.
 Burk, Cassie, Meierhoffer, Virginia, and Phillips. *America's Musical Heritage*. Illus. by Mik Winter. Laidlaw, 1942. 368 pp. \$1.52.
 Chase, Gilbert. *Music of Spain*. Norton, 1941. 376 pp. \$4.00.
 Copland, Aaron. *Our New Music*. McGraw, 1941. 305 pp. (Whitlessy House Publications). \$2.50.
 Einstein, A. *Short History of Music*. Knopf, 1937. \$2.50.
 Ewen, David. *Music Comes to America*. Crowell, 1942. illus. \$3.00.
 Ferguson, D. N. *Short History of Music*. Crofts, 1943. \$4.50.
 Finney, T. M. *History of Music*. Harcourt, 1938. 686 pp., illus. \$3.75.
 Ford, I. W. *Traditional Music of America*. Dutton, 1940. 480 pp., illus. \$5.00.
 Harrison, Sidney. *Music for the Multitudes*. Macmillan, 1940. 383 pp., illus. \$2.50.
 Hartshorn, William C., and Leavitt, Helen S. *Making Friends with Music*. Ginn, 1940. 4 Vol. 96c ea.
 Howard, John Tasker. *Our American Music: Three Hundred Years of It*. (2nd ed. rev. and enl.) Crowell, 1939. 743 pp., illus. \$3.50.
 Howard, John Tasker, and Mendel, Arthur. *Our Contemporary Composers: American Music in the Twentieth Century*. Crowell, 1941. 447 pp., illus. \$3.50.
 ———. *This Modern Music: A Guide for the Bewildered Listener*. Crowell, 1942. 234 pp. \$2.50.
 Johnson, Harold Earle. *Musical Interludes in Boston (1795-1830)*. Columbia University Press, 1943. 366 pp., illus. \$4.00.
 Kinacella, Hazel Gertrude. *History Sings: Backgrounds of American Music*. University Publishing, 1940. 528 pp., illus. maps. \$1.50.
 Lang, F. H. *Music in Western Civilization*. Norton, 1941. 1107 pp., illus. maps. \$5.00.
 Leichtentritt, Hugo. *Music, History and Ideas*. Harvard University Press, 1938. 292 pp. \$3.50.
 Luther, Frank. *Americans and Their Songs*. Harper, 1942. 311 pp. \$2.75.
 McKinney, Howard D., and Anderson, William R. *Music in History: The Evolution of an Art*. American Book, 1940. XX-904 pp., illus. \$4.50.
 Moore, Douglas. *From Madrigal to Modern Music*. Norton, 1942. 354 pp. \$3.75.
 Oberndorfer, Mrs. Anne Shaw (Faulkner). *What We Hear in Music*. (11th rev. ed.) RCA Victor, 1939. 690 pp., illus. \$2.25.
 Taylor, Deems. *Of Men and Music*. Simon & Schuster, 1937. 318 pp. \$2.50.

LIVES OF MUSICIANS

- Arnold, Elliott. *Finlandia*. Holt, 1941. \$2.50.
 Bakeless, Mrs. Katherine (Little). *Story-Lives of Great Composers*. Stokes, 1940. 268 pp., illus. \$2.50.
 ———. *Story-Lives of American Composers*. Stokes, 1941. 288 pp., illus. \$2.50.
 Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. (4th ed. rev. and enl.) Schirmer, 1940. 1234 pp. \$5.00.
 Barbour, H. R., and Freeman, W. S. *A Story of Music*. Birchard, 1937. \$1.18.
 Beecham, Sir Thomas. *A Mingled Chime*. An autobiography. Putnam, 1943. 330 pp. \$3.50.
 Bekker, Paul. *Richard Wagner, His Life and His Work*. Norton, 1931. 622 pp. \$5.00.
 Benet, Laura. *Enchanting Jenny Lind*. Dodd, 1939. \$2.50.
 Bergmann, Mrs. Leola (Nelson). *Music Master of the Middle West*. Story of F. Melius Christiansen and the St. Olaf Choir. University of Minnesota, 1944. 230 pp. \$2.50.
 Brockway, Wallace, and Weinstock, Herbert. *Men of Music*. Simon & Schuster, 1939. 613 pp., illus. \$3.75.
 Burch, Gladys. *Modern Composers for Boys and Girls*. Barnes, 1941. 207 pp., illus. \$2.00.
 ———. *Richard Wagner Who Followed A Star*. Holt, 1941. \$2.75.
 Calvoceressi, M. D., and Abraham, Gerald. *Masters of Russian Music*. Knopf, 1936. 511 pp. \$3.75.
 Copland, Aaron. *Our New Music*. Leading composers in Europe and America. McGraw, 1941. 305 pp. (Whitlessy House Publication) \$2.50.
 Erskine, John. *Song Without Words*. Messner, 1941. \$2.50.
 Ewen, David. *Book of Modern Composers*. Knopf, 1942. 574 pp., illus. \$5.00.
 ———. *Composers of Today*. A comprehensive biographical and critical guide of Modern Composers of all nations. (2nd ed.) Wilson, 1936. 332 pp., illus. \$3.75.
 ———. *Composers of Yesterday*. A biographical and critical guide to the most important composers of the past. Wilson, 1937. 488 pp., illus. \$4.50.
 ———. *Dictators of the Baton*. Alliance Book, 1943. 305 pp., illus. \$3.50.
 ———. (ed.) *From Bach to Stravinsky*. The History of Music by Its Foremost Critics. Norton, 1933. 357 pp. \$3.75.
 ———. *Living Musicians*. Wilson, 1940. 390 pp., illus. \$4.50.
 ———. *The Man with the Baton*. The Story of Conductors and Their Orchestras, with an Introduction by Serge Koussevitzky. Crowell, 1936. 374 pp., illus. \$3.50.
 Ewen, David. *A Story of George Gershwin*. Holt, 1943. 211 pp., illus. \$2.50.
 ———. *Men and Women Who Make Music*. Crowell, 1939. 247 pp., illus. \$2.75.
 ———. *Twentieth Century Composers*. Crowell, 1937. 309 pp., illus. \$3.00.
 Ewen, D., and Ewen, F. *Musical Vienna*. McGraw, 1939. \$3.50.
 Gray, Cecil. *Sibelius*. Oxford, 1931. 223 pp. \$3.00.
 Gronowicz, A. *Chopin*. Nelson, 1943. \$2.50.
 ———. *Paderewski, Pianist and Patriot*. Nelson, 1943. \$2.50.
 Helm, M. *Angel MO' and Her Son, Roland Hayes*. Little, 1942. \$2.75.
 Howard, John Tasker. *Stephen Foster, America's Troubadour*. Crowell, 1934. 445 pp., illus. \$3.50.
 Malvern, G. *Valiant Minstrel*. Messner, 1943. \$2.50.
 Overmyer, Grace. *Famous American Composers*. Crowell, 1944. \$2.00.
 Reis, Mrs. Claire (Raphael). *Composers in America*. Biographical sketches of living composers with a record of their works, 1912-1937. Macmillan, 1938. 270 pp. \$3.50.
 Spaeth, Sigmund. *Stories Behind the World's Greatest Music*. McGraw, 1937. 373 pp. \$2.50.
 Turner, W. J. *Mozart: The Man and His Works*. Knopf, 1938. 458 pp. \$4.00.
 Vallas, Leon. *Claude Debussy, His Life and Works*. Oxford, 1933. 275 pp. \$3.00.

THEORY

- Alchin-Jones. *Applied Harmony*. Parts I-II. L. R. Jones, Los Angeles, 1930, 1935.
- Anderson. *The First Forty Lessons in Harmony*. 1923. 122 pp.; *The Second Forty Lessons in Harmony*. 1923. 110 pp.; *Book III*. 1938. 106 pp. \$1.60 ea. Birchard.
- Bailey-Jones. *Exploring Music*. Birchard.
- Bauman. *Elementary Musicianship*. Prentice-Hall, 1947. 246 pp. \$5.00.
- Boyd-Earhart. *Elements of Musical Theory*. Vol. I. Schirmer, 1938. \$2.50.
- Bussler, Ludwig. *Elementary Harmony*. Schirmer, 1891. 224 pp. \$1.00.
- Chapple. *The Language of Harmony*. Boosey & Hawkes, 1941. 128 pp. \$2.00.
- Cowell, Henry. *New Musical Resources*. Knopf, 1936. 144 pp. \$1.00.
- Dethier. *High School Harmony*. Birchard, 1934. 40 pp. 75c.
- Diller, Angela. *First Theory Book*. Schirmer, 1921. \$3.00.
- Diller. *Keyboard Harmony Course*. Schirmer. Vol. I, 1944. 66 pp. \$1.00; Vol. II, 1937, 58 pp. \$1.00; Vol. III, 1943. 96 pp. \$1.25; Vol. IV, 1949. 126 pp. \$1.50.
- Earhart. *Music to the Listening Ear*. Witmark, 1935. 174 pp. \$2.00.
- Gehrkena, Karl W. *Revised Music Notation and Terminology*. Laidlaw, 1930. 168 pp., illus. \$1.00.
- Goetschius. *The Theory and Practice of Tone Relations*. Schirmer, 1904, 1931. 188 pp. \$2.50.
- . *Exercises in Melody Writing*. Schirmer, 1904.
- Harris. *Learning to Listen*. Schirmer.
- Heacox, Arthur E. *Harmony for Ear, Eye, and Keyboard*. Ditson, 1933. 184 pp. \$1.50.
- Hindemith. *Traditional Harmony*. Associated Music Publishers, 1943, 1944. 126 pp. \$2.50.
- Holl. *Music Reading*. Chas. W. Homeyer.
- Jones-Barnard. *Introduction to Musical Knowledge*. Schmitt, 1935, 1948. 150 pp. \$1.50.
- Jones, Robert Gomer. *Theory of Music*. Fundamentals of Music and Music Notation, Elementary Harmony and Form, the Instruments of the Orchestra. Harper, 1936. 131 pp., illus. \$1.75.
- McConathy-Embs-Howes-Foner. *An Approach to Harmony*. Silver Burdett, 1930. 180 pp. \$2.40.
- McHose. *Teachers Dictation Manual*. Crofts, 1948. 184 pp. \$3.00.
- McHose-Tibbs. *Sight Singing Manual*. Crofts.
- McHose-White. *Keyboard and Dictation Manual*. Appleton-Crofts-Century, 1949. 170 pp. \$3.25.
- Mitchell. *Elementary Harmony*. Prentice-Hall, 1939, 1946. 264 pp. \$5.85.
- Murphy-Stringham. *Harmony As Music*.
- Palmer, H. B. *Theory of Music*. Church, 1921-1928. \$1.00.
- Platon. *Harmony*. Norton, 1941, 1948. 844 pp. \$4.50.
- Reed. *A Workbook in the Fundamentals of Music with Correlated Ear-Training and Keyboard Exercises*. Mills Music, 1947. 90 pp. \$1.50.
- Robinson. *Aural Harmony*. Revised. Hill-Coleman, 1936.
- Scholes, Percy. *The Beginner's Guide to Harmony*. Oxford, 1922. 85c.
- Smith-Melville-Krone-Schaeffer. *Fundamentals of Musicianship* (abridged editions). Witmark. Vol. I, 1937. 144 pp.; Vol. II, 1940. 134 pp. \$2.00 ea.
- Smith, Uelma Clarke. *Keyboard Harmony*. A practical course for use in class or for self-instruction. Boston Music, 1916. 87 pp. \$1.00.
- Tweedy, Donald. *Manual of Harmonic Technique*. Ditson, 1928. 307 pp., illus. \$3.00.
- Wedge, George. *Applied Harmony*. Textbook. Schirmer, 1930. \$2.00.
- . *Keyboard Harmony*. Schirmer. \$2.50.
- White. *Melodic Dictation*. American Book, 1935. 154 pp. \$3.25.
- White-Jones. *Harmonic Dictation*. American Book, 1932.
- Wilson. *Choral Arranging*. Robbins, 1949. 124 pp. \$3.50.

OPERA

- Bacon, Mrs. Mary Schell (Hoke). *Operas Every Child Should Know*. Doubleday, 1940. 466 pp. \$1.00.
- Brookway, Wallace, and Weinstock, Herbert. *The Opera*. A history of its creation and performance (1600-1941). Simon & Schuster, 1941. 603 pp., illus. \$3.75.
- Dike, Helen. *Stories from the Great Metropolitan Operas*. Illus. by Gustaf Tenggren. Random House, 1943. 247 pp., illus. \$2.00.
- Diller, Angela. *Story of Lohengrin*. Schirmer, 1932. 38 pp. 75c.
- . *Story of Siegfried*. Schirmer, 1931. 22 pp. 60c.
- . *Story of Verdi's Aida*. Schirmer, 1937. 44 pp. 75c.
- Heylbut, Rose, and Gerber, Aime. *Backstage at the Opera*. Crowell, 1937. 325 pp., illus. \$3.00.
- Lawrence, Robert. *Aida*. The Story of Verdi's Greatest Opera. Illus. by Barry Bart. Grosset, 1938. 42 pp. 50c.
- . *The Bartered Bride*. Grosset, 1943. 50c.
- . *Carmen*. The Story of Bizet's Opera. Illus. by Alexandre Serebriakoff. Grosset, 1938. 38 pp. 50c.
- . *Faust*. Grosset, 1943. 50c.
- . *Gilbert and Sullivan's Gondoliers or The King of Barataria*. Illus. by Shellah Beckett, authorized by the D'Oyle Carte Co. Grosset, 1940. 47 pp. 50c.
- . *Gilbert and Sullivan's H.M.S. Pinafore*. Illus. by Shellah Beckett, authorized by the D'Oyle Carte Co. Grosset, 1940. 46 pp. 50c.
- . *Gilbert and Sullivan's Mikado*. Illus. by Shellah Beckett, authorized by the D'Oyle Carte Co. Grosset, 1940. 46 pp. 50c.
- . *Hansel and Gretel*. The Story of Humperdinck's Opera. Illus. by Mildred Boyle. Grosset, 1938. 40 pp. 50c.
- . *Lohengrin*. The Story of Wagner's Opera. Illus. by Alexandre Serebriakoff. Grosset, 1938. 42 pp. 50c.
- . *Magie Flute*. Grosset, 1944. 50c.
- . *Wagner's "Ring of the Nibelung."* Adapted by Robert Lawrence and illus. by Alexandre Serebriakoff. Grosset, 1939. 4 Vol. 50c ea.
- McSpadden, Joseph Walker. *Light Opera and Musical Comedy*. Crowell, 1936. XXI-362 pp. \$2.50.
- McSpadden, Joseph Walker. *Opera Synopses*. Crowell, 1934. 493 pp. \$2.50.
- Mendelssohn, Felix. *The Story of a Hundred Operas*. Grosset, 1940. 332 pp. 50c.
- Newman, Ernest. *Stories of the Great Operas and Their Composers*. Garden City Publishing, 1935. 1925 pp. \$1.50.
- Pelts, Mrs. Mary Felix, and Lawrence, Robert. *Metropolitan Opera Guide*. The Standard Repertory of the Metropolitan Opera Association, Inc., as selected by Alexandre Serebriakoff. Modern Library, 1939. 512 pp., illus. \$1.45.
- Rayner, Robert M. *Wagner and the Meistersinger*. Oxford, 1940. 259 pp. \$4.25.
- Sullivan, Sir Arthur Seymour. *Treasury of Gilbert and Sullivan*. Edited by Deems Taylor, illus. by Lucille Coreos, arrangements by Albert Sirmay. Simon & Schuster, 1941. 405 pp. \$5.00.

- Untermeyer, Louis. *Last Pirate. Tales from the Gilbert and Sullivan Operas.* Harcourt, 1934. 319 pp., illus. \$2.50.
 Victor Book of the Opera. *Stories of the Operas.* With illus. and descriptions of Victor opera records. (10th ed.) RCA Victor, 1939. 533 pp. \$2.00.
 Weber, Henriette. *Prize Song. Stories of Famous Operas,* illus. by M. A. Lawson. Carl Fischer, 1935. 272 pp. \$3.00.

BOOKS ABOUT SONGS

- Botsford, Florence Hudson. *Songs of the Americas.* Schirmer, 1930. 75c.
 Browne, C. A. *Story of Our National Ballads.* (rev. and enl. ed.) Crowell, 1931. \$2.50.
 Carmer, Carl Lamson. *America Sings. Stories and Songs of Our Country's Growing.* Knopf, 1942. 248 pp., illus. \$3.00.
 Coleman, Satis Narrona (Barton), and Brehman, Adolph. *Songs of American Folks.* Illus. by Alanson Howes. Day, 1942. 128 pp. \$2.25; textbook ed. \$1.80.
 Dolph, Edward A. *Sound Off. Soldier's Songs from Revolution to World War II.* Farrar, 1942. 621 pp. \$3.50.
 Downes, Olin, and Siegmeister, Elie (compilers). *Treasury of American Song.* Music arr. by Elie Siegmeister, with a new introduction. (2nd ed. rev. and enl.) Knopf, 1943. 412 pp. \$5.00.
 Gilbert, Douglas. *Lost Chords. The Diverting Story of American Popular Songs.* Doubleday, 1942. 877 pp. \$3.50.
 Johnson, James Weldon (1871-1938), and Johnson, John Rosamond (1873-—). *Books of American Negro Spirituality.* Viking, 1940. \$2.95.
 Latin-American Song Book. Ginn, 1942. 128 pp., illus. 80c.
 Lomax, John Avery. *Cowboy Songs and Other Frontier Ballads.* Macmillan, 1938. \$3.75.
 Lomax, John Avery, and Lomax, Alan. *American Ballads and Folk Songs.* Macmillan, 1934. 625 pp., illus. \$5.00.
 Luther, Frank. *Americans and Their Songs.* Harper, 1942. 323 pp. \$2.75.
 Sullivan, Sir Arthur Seymour (1842-1900). *Treasury of Gilbert and Sullivan. The Words and the Music of 102 Songs from Eleven Operettas,* ed. by Deems Taylor, illus. by Lucille Corcoran, arrangements by Albert Sirmay. Simon & Schuster, 1941. 405 pp. \$5.00.

ORCHESTRA

- Commins, Dorothy Berliner. *Making an Orchestra.* Macmillan, 1931. \$1.75.
 Grant, Margaret, and Hettlinger, Herman Strecker. *America's Symphony Orchestras and How They are Supported.* Norton, 1940. 326 pp. \$3.00.
 Missener, William Otto. *Guide to Symphonic Music.* Silver Burdett, 1936. 90 pp. \$1.00.
 Newton, Leonard Glaister, and Young, Thomas Campbell. *Book of the School Orchestra.* Carl Fischer, 1936. 159 pp., illus. \$2.25.
 O'Connell, Charles. *Victor Book of the Symphony.* (rev. ed.) Simon & Schuster, 1941. 645 pp., illus. \$3.50.
 Schwartz, Harry Wayne. *Story of Musical Instruments from Shepherd's Pipe to Symphony.* Doubleday, 1938. 365 pp., illus. \$3.50.
 Shore, B. *The Orchestra Speaks.* Longmans, 1938. 218 pp. \$3.00.
 Smith, Harold Davis. *Instruments of the Orchestra by Sight, Sound and Story.* RCA Victor, 1940. 88 pp., illus. 75c.
 Spaeth, Sigmund. *A Guide to Great Orchestral Music.* Modern Library, 1943. 507 pp. \$1.45.
 Spaeth, Sigmund Gottfried. *How to Recognize and Remember Great Symphonies.* Garden City Publishing, 1936. 361 pp. \$1.00.
 Goldberg, Isaac. *Tin Pan Alley. A Chronicle of the American Popular Music Racket.* Day, 1939. Illus. \$3.50.
 Goodman, Benny David, and Kolodin, Irving. *Kingdom of Swing.* (With analysis and description of swing.) Stackpole Sons, 1939. 265 pp., illus. \$2.00.
 Hobson, Wilder. *American Jazz Music.* Norton, 1939. 230 pp., illus. \$2.50.
 Ramsey, Frederic, and Smith, Charles Edward, eds. *Jazzmen.* With 32 pp. of illus. Harcourt, 1939. 360 pp. \$2.75.
 Saltonstall, Cecilia Drinker, and Smith, Hannah Coffin. *Catalogue of Music for Small Orchestra.* Ed. by Otto E. Albrecht. The Music Library Association. 268 pp. Paper, \$2.00; buckram, \$3.00.
 Sargeant, Winthrop. *Jazz: Hot and Hybrid.* Arrow Editions, 1938. 234 pp. \$5.00.
 Whiteman, Paul, and Lieber, Leslie. *How to Be a Bandleader.* McBride, 1941. 144 pp., illus. \$2.00.
 Witmark, Isidore, and Goldberg, Isaac. *From Ragtime to Swingtime.* Lee Furman, 1939. \$3.50.

RECORDED MUSIC

- Gaisberg, Frederick William. *Music Goes Round.* Macmillan, 1942. 273 pp., illus. \$3.00.
 Haggin, Bernard H. *Music on Records. A New Guide to the Music, the Performance, the Recordings.* Knopf, 1943. 262 pp. \$2.00.
 Hall, David. *Record Book. A Music Lover's Guide to the World of the Phonograph.* Smith & Durrell, 1941. 598 pp. \$3.75; supplement McLeod, \$1.50.
 Kolodin, Irving. *A Guide to Recorded Music.* Doubleday, 1941. 495 pp. \$3.00.

MISCELLANEOUS

- Bowen, Catherine Drinker. *Friends and Fiddlers.* Little, 1935. \$2.00.
 Huntington, Harriet E. *Tune Up. The Instruments of the Orchestra and Their Players.* Illus. with photography by the author, foreword by Ernest La Prade. Doubleday, 1942. 77 pp. \$3.00.
 Wilson, Harry R. *Lead a Song.* Hall & McCreary, 1942. \$1.50.

ADDITIONAL TITLES

MUSIC EDUCATORS NATIONAL CONFERENCE

Organization

THE MUSIC EDUCATORS NATIONAL CONFERENCE, organized in 1907, is composed of the affiliated state music educators associations, and the auxiliary and associated organizations as set up under the provisions of the constitution. The state associations are grouped in six divisions. The states and territories included in the respective Divisions are as follows:

CALIFORNIA-WESTERN DIVISION: Arizona, California, Hawaii, Nevada, Utah.

EASTERN DIVISION: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont.

NORTH CENTRAL DIVISION: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin.

NORTHWEST DIVISION: Alaska, Idaho, Montana, Oregon, Washington, Wyoming.

SOUTHERN DIVISION: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.

SOUTHWESTERN DIVISION: Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas.

Provision is made in the Bylaws (Article I, Section 4) for redistricting or consolidating Divisions if and when any such course is deemed to be in the best interests of the National Conference, the Division, and the state units involved.

THE STATE AFFILIATION PLAN covered in the Constitution and Bylaws had its inception in 1933 and 1934. By 1935 there were several state affiliates, including Ohio, New Jersey, Louisiana, and Delaware. The first to function under the state unit plan of relationship to the National Conference was Ohio, which was followed closely by Louisiana. These affiliations were on a "voluntary" basis, so far as the state associations were concerned, as there was at that time no coverage of the state unit affiliation in the MENC constitution. Other states followed, until in 1940—when the state unit plan was recognized and provided for in a revision of the MENC constitution—there were functioning state units in twelve states, as follows: Colorado, Georgia, Idaho, Iowa, Louisiana, Missouri, Montana, New York, Ohio, Pennsylvania, West Virginia, Wyoming.

As of February, 1951, there are thirty-six additional units, as follows (total of forty-eight, including Hawaii and District of Columbia): Alabama, Arizona, California, Connecticut, Delaware, District of Columbia, Florida, Hawaii, Illinois, Indiana, Kansas, Kentucky, Maine, Maryland, Massachusetts, Minnesota, Mississippi, Nebraska, Nevada (interim organization), New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin.

THE DOMINION OF CANADA. Steps have been taken by music educators in various parts of Canada with a view to establishing closer relationship with the MENC through participation in the affiliation plan. Pending such developments, all active members, student members, and cooperating organizations in Canada continue to have the same relationship to the Conference as do those in unaffiliated states and territories of the United States. The respective jurisdictions of the Eastern, North Central, and Northwest Divisions include portions of Canada, as follows:

Eastern: The western boundary line of the Division extends into the Dominion of Canada to include Eastern Ontario, Quebec, New Brunswick, Nova Scotia, and Prince Edward Island.

North Central: The eastern boundary line of the Division extends into the Dominion of Canada to include that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River, all of Manitoba, and a portion of Eastern Saskatchewan.

Northwest: The eastern boundary line extends into the Dominion of Canada to include the major portion of Saskatchewan, Alberta, and British Columbia.

Constitution and Bylaws

THE constitution and bylaws adopted by the Music Supervisors National Conference in Cincinnati, Ohio, May 6, 1910, had its first revision in 1918 at the eleventh annual meeting in Evansville, Indiana. Included in the revisions was the addition of the office of second vice-president, chairman of the standing committee on publicity and subsequently editor of the *Music Supervisors Journal*. Minor amendments were made from time to time to take into account the growing needs of the organization. The next important change in the constitution (1926 at Kansas City, Missouri) made provision for biennial national conventions and biennial administrative terms. This action was the foundation for the development which lead to the integration of the regional (Sectional) Conferences with the National Conference. In 1930 another vital change in the constitution provided a plan of business administration and a headquarters and publication office to serve the entire organization. In 1934 an amendment was adopted changing the name of the organization to Music Educators National Conference. Ten years after the 1930 revision, rewriting of the constitution and bylaws provided for the recognition of the affiliated state music educators associations as geographical and organizational units of the Conference, and also for affiliation of the Conference and the entire confederation of affiliates and auxiliaries with the National Education Association as its Department of Music. After another decade further revision of the constitution and bylaws was necessary to meet current and anticipated needs of the Conference, especially in its operation of the state-division-national plan, which has been the basis of its recent impressive growth in influence, achievements, and membership. Following is the 1950 revision adopted at the thirty-first meeting (twelfth biennial) in the forty-fourth year of the organization.

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as the Music Educators National Conference, a Department of the National Education Association.

ARTICLE II—OBJECT

Its object shall be the advancement of music education.

ARTICLE III—MEMBERSHIP AND DUES

Section 1. Active Membership. Active membership shall be open to all persons engaged in music teaching or other music educational work and shall provide the privileges of participation in the activ-

ities of the Organization, including the right to vote and hold office, and admission to meetings upon the member's compliance with registration requirements. Annual dues shall be \$4.00 to which shall be added the amount of active membership dues of the affiliated state association to which the member belongs; \$1.50 of the dues collected shall be for annual subscription to the national official magazine, the *MUSIC EDUCATORS JOURNAL*.

Sec. 2. Partial Membership. Partial membership shall be available to members of affiliated state music educators associations whose constitutions provide for such membership in accordance with the stipulations of Article VIII of this Constitution. Annual partial dues shall be \$2.00 (in addition to the amount of state active dues), of which \$1.50 shall be for annual subscription to the official magazine of the Music Educators National Conference. Partial members may not participate in the privileges of the Music Educators National Conference as stipulated for active members in Section 1 preceding, but, if qualified, may transfer from partial to full active membership status by payment of the required additional amount of dues (\$2.00) at any time during the membership year, and thereby shall be entitled to all privileges of full active membership in the Music Educators National Conference.

Sec. 3. Associate Membership. Associate membership shall be open to residents of areas where Conference meetings are being held who are not professionally engaged in music education, and to others who wish to support the program of the Conference. Annual dues shall be \$3.00 and shall provide for admission to meetings of the Conference, but shall not include a subscription to the official magazine or provide for the right to vote and hold office.

Sec. 4. Student Chapter Membership. Student chapter membership shall be open to students of music education at the college level who are not employed as teachers. Annual dues shall be \$1.00 in addition to the amount of the annual dues collected for the affiliated state association in whose territory is located the institution sponsoring the chapter in which the student member is enrolled. The said annual dues of \$1.00 shall be applied in full as payment for the student member's annual group subscription to the national official magazine, the *MUSIC EDUCATORS JOURNAL*. Student members shall be admitted to state, division, and national meetings upon compliance with registration requirements, and shall receive all privileges of active membership except the right to vote and hold office.

Sec. 5. Contributing Membership. Contributing membership shall be open to individuals who wish to contribute \$15.00 or more annually to the support of the Conference. Contributing members who are eligible for active membership shall have the rights and privileges of such membership.

Sec. 6. Sustaining Membership. Sustaining membership shall be open to organizations, institutions, or business firms who wish to contribute \$25.00 or more to the Conference. Sustaining membership may include an individual membership assigned to the person designated by the sustaining member firm, organization, or institution. Such individual membership shall convey, to the person to whom it is so assigned, full rights and privileges of active membership provided such person is qualified for such membership as stipulated in Section 1, Article III, of this constitution.

Sec. 7. Life Membership. Life membership shall be open to individuals who are eligible for active membership, and who wish to contribute \$150.00 to an endowment fund for the Conference. Life members shall have all the privileges of active membership, as stipulated in Section 1, Article III, of this Constitution, without further payment of annual dues.

Sec. 8. Patron Membership. Patron membership shall be open to individuals, organizations, institutions, or business firms wishing to contribute \$500.00 or more for endowment, research, or a specified activity. Patron membership may include an individual membership assigned to the person designated by the patron member firm, organization, or institution. Such individual membership shall convey to the person to whom it is so assigned full rights and privileges of active membership for the year, provided such person is qualified for such membership as stipulated in Section 1, Article III, of this Constitution.

Sec. 9. Honorary Life Membership. Honorary life membership shall be conferred by vote of the Conference in recognition of distinguished service to music education. Nominations for honorary membership must be approved by the Board of Directors before being presented at a business meeting. Honorary life members who qualify for active membership shall have all rights and privileges of active membership without further payment of annual dues.

Sec. 10. Remittance of Dues. Dues shall be paid to the Conference business office, to an officially designated representative of that office, or to the treasurer of the affiliated state association to which the member belongs.

ARTICLE IV—GOVERNMENT

Section 1. National Officers. The officers of the Music Educators National Conference shall be a President, a First Vice-President who shall be the immediate past-president, and a Second Vice-President. The President and the Second Vice-President shall be elected at the National Biennial Convention, or by mail as provided in the Bylaws.

Sec. 2. National Board of Directors. The National Board of Directors shall be composed of the National President, National First Vice-President, National Second Vice-President, Presidents of the six Divisions, Presidents of the auxiliary organizations, and six members-at-large, three of whom shall be elected for a four-year term at each biennial National Convention. The National Board of Directors shall have the power to increase the size of its membership when such seems for the best interests of the Conference.

Sec. 3. National Executive Committee. The National Executive Committee shall be composed of the three National officers, and five additional members elected by the National Board of Directors from their own membership. The terms of office for members of the National Executive Committee shall be for two years, concurrent with the terms of the National officers.

Sec. 4. National Cabinet. The National President and the Presidents of the six Divisions shall function as a National Cabinet in matters pertaining to their individual and joint responsibilities in the administration of the affairs of the Conference. The National President shall serve as chairman of the National Cabinet.

Sec. 5. Officers of the Divisions. The officers of each Division shall be a President, a First Vice-President who shall be the immediate past-president, and a Second Vice-President. The President and Second Vice-President for each Division shall be elected at the biennial Division Convention, or by mail as provided in the Bylaws.

Sec. 6. Division Board of Directors. The Board of each Division shall be composed of the Division officers, the President of the affiliated state organizations in the Division area, one representative from each state in the area not having an affiliated state association, and four members-at-large, two to be elected for four-year terms at each biennial election.

Sec. 7. State Presidents National Assembly. The Presidents of the affiliated State Music Educators Associations shall constitute an advisory board to the National Board of Directors. Biennial meetings of this body, which shall be known as the State Presidents National Assembly, shall be held at the time of the biennial National Convention. The incumbent First Vice-President of the National Conference shall act as chairman and be the presiding officer. The National officers of the Conference and the Division Presidents shall be ex officio members of the Assembly.

Sec. 8. Council of Past Presidents. The past presidents of the National Conference shall serve as an advisory body to the National Board of Directors, to the Music Education Research Council, and to the Editorial Board. They shall act as the Resolutions Committee for the Music Educators National Conference, shall have the right to recommend educational policies, and shall assume such other duties as may be assigned by the National Board of Directors. At each National biennial meeting they shall elect, from their membership, a chairman and a secretary for the ensuing biennium.

ARTICLE V—ELECTIONS

On or before the day of the official opening of each biennial National Convention and each biennial Division Convention the Board of Directors (National or Division, as the case may be) shall select a Nominating Committee of seven, one of whom shall be designated as chairman. The National Nominating Committee shall consist of one member from each of the six Divisions and one member-at-large who shall be named as chairman. On or before the day of the biennial business meeting (National or Division) the Nominating Committee shall present for election the names of two candidates each for President and Second Vice-President, and for each member-at-large to be elected. The election shall be held on the day of this business meeting and shall be by ballot, or the election may be conducted by mail if authorized by action of the National Board of Directors as provided in the Bylaws. A majority of votes cast shall be required to elect.

ARTICLE VI—MEETINGS

Section 1. Conventions. National meetings of the Conference shall be held biennially in the even-numbered years between the dates of February 15 and July 15, or at such other time as may be determined by the National Board of Directors. Division meetings shall be held in the odd-numbered years. A business session shall be held not later than the day preceding the closing day of each biennial National or Division Convention. Five per cent of the active members registered at the convention shall constitute a quorum.

Sec. 2. Departmental Meeting of the National Education Association. The Music Educators National Conference, in its function as a Department of the National Education Association, as prescribed in Article IX of this Constitution, shall hold one or more sessions at the time and place of the annual meeting of the National Education Association.

Sec. 3. Board of Directors Meeting. The Board of Directors (National or Division) shall meet at the call of its President, or upon the joint request of not less than five members of that Board. A quorum of not less than fifty per cent of the members of such National or Division Board shall be required for the transaction of business. Authority for emergency action by the National Board or by a Division Board may be secured by mail, and action thus taken shall be effective until confirmed or reconsidered at the next official meeting of the Board concerned.

Sec. 4. National Executive Committee. The National Executive Committee shall meet at the call of the President, or upon the joint request of not fewer than three members of the Executive Committee. A quorum of five members of the Executive Committee shall be required for the transaction of business. Authority for emergency action may be secured by mail, and action thus taken shall be effective until confirmed or reconsidered at the next official meeting of the Executive Committee or Board of Directors.

Sec. 5. National Cabinet. The National Cabinet shall meet upon call of the National President.

ARTICLE VII—MUSIC EDUCATION RESEARCH COUNCIL

Section 1. Personnel, Purpose, and Authority. The Music Education Research Council shall consist of eighteen members elected as stipulated in Section 2 below. The Council shall, by means of its own membership and of such Conference Committees and other members as it may call into cooperation, conduct studies and investigations of such phases of music education as shall be referred to it by the Conference, or as shall originate within itself, and, on the basis of its findings, shall make reports and interpret educational tendencies. It shall serve in an advisory capacity to the Editorial Board. In no case shall the Council assume administrative, executive, or publicity functions. The Research Council shall convene at the time and place of the National Biennial Convention, and at such other times and places as may be arranged by the Chairman to meet needs and convenience.

Sec. 2. Members of Research Council. At each National biennial business meeting the National Board of Directors, after consultation with the Music Education Research Council, shall present to the members of the Conference for confirmation the names of six active members of the Conference to serve on the Research Council for the ensuing six-year term, said six members to take office immediately. The Research Council shall, at each biennial convention of the Conference, elect from its membership a Chairman and a Secretary to serve for the ensuing two-year period.

ARTICLE VIII—AFFILIATED AND AUXILIARY ORGANIZATIONS

The National Board of Directors may, at its discretion, accept from an established organized group an application for auxiliary or affiliate relationship with the Conference, provided the activities of the applicant organization do not duplicate or conflict with the program of any similar organization previously recognized by the Conference. The constitutions of organizations accepted for such affiliate or auxiliary relationships shall not conflict with any provisions of the Constitution of the Music Educators National Conference.

ARTICLE IX—AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION

The Music Educators National Conference shall be affiliated with the National Education Association, and shall function as the Department of Music of that organization. Such affiliation shall not restrict or alter the provisions of this Constitution and the accompanying Bylaws; nor shall such affiliation alter the status of the Music Educators National Conference in its relationship to its auxiliary and affiliate organizations, nor the operation and activities thereof, nor the rights and privileges of individual members as herein set forth.

ARTICLE X—AMENDMENTS

This Constitution may be altered or amended by an approving vote of two-thirds of the members voting at a biennial National election; or the Constitution may be altered, or amended, by an approving vote of two-thirds of the active membership balloting by mail in accordance with the stipulations of the Bylaws, provided, however, that in any case sixty days' notice of such contemplated amendment or alteration shall be given by mail or otherwise, to all active members of record.

BYLAWS

ARTICLE I—DUTIES OF NATIONAL OFFICERS

Section 1. National President. The National President shall preside at National meetings of the Conference, of the National Board of Directors, of the National Executive Committee, and of the National Cabinet. He shall have the power to appoint committees not otherwise provided for in the Constitution and Bylaws. He shall plan the programs for the National meetings of the Conference, and shall perform all other duties pertaining to his office.

Sec. 2. National First Vice-President. The First Vice-President shall serve as adviser to the President, shall serve as permanent chairman and presiding officer of the State Presidents National Assembly, and shall have such other duties as may be assigned to him by the President and the Board of Directors.

Sec. 3. National Second Vice-President. The Second Vice-President shall assume all duties of the National President in case of the disability or absence of the President, and shall have such other duties as may be assigned to him.

Sec. 4. National Board of Directors. The National Board shall: (1) administer the business and educational affairs of the National Conference, and have responsibility for its general policies and program of activities; (2) fill vacancies in National offices by temporary appointments pending regular elections; (3) have jurisdiction in all matters pertaining to the geographical divisions of the National Conference, and, with the concurrence of the Boards of the Divisions affected, have power to authorize the combining, dividing, or redistricting of Divisions for the purpose of holding Division meetings, or for other reasons deemed to be in the interest of the Divisions affected and the Conference as a whole; (4) nominate the members of the Music Education Research Council, select the members of the National Nominating Committee, and elect the members of the Executive Committee.

Sec. 5. National Executive Committee. The National Executive Committee shall: (1) be responsible for the business management and operation of the organization, and for the management and control of the funds thereof; (2) fix the time and place of the National biennial meetings and cooperate with the President in planning the details of such meetings; (3) represent, and act for, the National Board of Directors in the intervals between the meetings of that body; (4) appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as Executive Secretary; (5) provide annually for a complete auditing of the accounts of the Conference by a duly qualified accountant; (6) appoint an editor, or editors, or an editorial board, for Conference publications, and have full supervision and control of the acts of such person, or persons, in the performance of editorial duties; (7) supervise and direct the publication of yearbooks, proceedings, bulletins, Research Council reports, committee reports, and all other official publications.

ARTICLE II—DUTIES OF DIVISION OFFICERS

Section 1. Division President. The Division President shall preside at all meetings of his Division and at all meetings of the Division Board of Directors. He shall have the power to appoint committees not otherwise provided for in the Constitution and Bylaws. He shall, in consultation with the Division Board, prepare a program for the biennial meeting of his Division, and shall perform all duties pertaining to his office. He shall be responsible for implementing the over-all program of the Conference within his Division. He shall serve as chief coordinating officer for the affiliated state associations in the Division. He shall be a member of the National Cabinet.

Sec. 2. Division First Vice-President. The First Vice-President of the Division shall serve as adviser to the Division President, and shall have such other duties as may be assigned to him by the Division President and the Division Board of Directors.

Sec. 3. Division Second Vice-President. The Second Vice-President of the Division shall assume the duties of the Division President in case of the disability or absence of the Division President. He shall assist the Executive Secretary in the collection of official records and material, and shall serve as recording secretary of the Division Board of Directors.

Sec. 4. Division Board of Directors. The Division Board of Directors shall: (1) have general jurisdiction over and responsibility for the functions of the Division as a geographical and organizational segment of the Conference, such as the biennial Division meetings and similar activities; (2) serve as the coordinating medium for the affiliated state associations comprising the Division; (3) assist the President in an advisory capacity in the appointment of committees; (4) fill unexpired terms in the case of vacancies in the said Board.

ARTICLE III—STATE PRESIDENTS NATIONAL ASSEMBLY

The State Presidents National Assembly, besides serving as a clearing house and advisory body in matters pertaining to policies, organizational functions, activities, and interrelationships of affiliated state associations (state units of the MENC), may recommend to the National Board of Directors educational programs or activities which can be implemented or aided through the activities programs or organizational facilities of the state associations. The Assembly may also make recommendations to the Council of Past Presidents and the Music Education Research Council for study and consideration in connection with the respective responsibilities of these bodies.

ARTICLE IV—EDITORIAL BOARD

The Executive Committee shall appoint an Editorial Board of not less than ten members, one of whom shall be designated as Chairman. It shall be the duty of this group to supervise the publication of the MUSIC EDUCATORS JOURNAL, and to act as an evaluation committee for all articles submitted for publication. The Editorial Board shall also act as an advisory committee on all other publications of the Conference. It shall report to the Executive Committee on the value to music education of all books, brochures, or pamphlets being considered for publication by the Music Educators National Conference. The Executive Secretary shall be a member of the Editorial Board.

ARTICLE V—AUXILIARY AND AFFILIATE ORGANIZATIONS

Section 1. Auxiliary Organizations. An auxiliary organization shall be construed as an association performing special functions within the field and organizational framework of the National Conference. It shall be responsible for such activities as shall be assigned to it by the National Board of Directors.

Sec. 2. Expenses for Maintenance of Auxiliary. Expenses for maintenance and operation of such auxiliary organization shall be paid from funds secured directly by the auxiliary, but the facilities and

services of the Music Educators National Conference headquarters office and its staff may be utilized by the auxiliary. The auxiliary organization shall pay all direct expenses for special services, printing and postage, travel, etc., incurred by the headquarters office and staff members in behalf of the auxiliary organization. The official magazine of the Music Educators National Conference, and none other, shall be the national official magazine of each such auxiliary organization.

Sec. 3. President of Auxiliary. The President of an auxiliary shall be a member of the National Board of Directors of the Music Educators National Conference (Section 2, Article IV, of the Constitution).

Sec. 4. State Affiliation. State affiliation may be effected when approved by the National Board of Directors by a provision in the Constitution of the state organization applying for affiliate relationship whereby active membership dues in the state association shall include \$2.00 (in addition to the amount of dues collected for the state association treasury) for MENC partial membership of which \$1.50 shall be for annual subscription to the national magazine, the MUSIC EDUCATORS JOURNAL; or, at the member's option, \$4.00 (in addition to the state's share of dues) to cover full active membership in the Music Educators National Conference, of which \$1.50 shall be for annual subscription to the MUSIC EDUCATORS JOURNAL. Facilities and services of the headquarters office pertaining to membership promotion and processing, record-keeping, and mailing lists shall be available to affiliated organizations. Other special services may be provided under the terms stipulated in Section 1 of this Article for Auxiliary Organizations. To be considered for affiliation the applicant organization must be an established statewide music educators association, recognized within its state as fully representative of all school music education interests of the state.

The President of a state affiliate shall be a member of the Board of Directors of the Division of the MENC of which the affiliate is a state unit. The State President shall also represent his association in the State Presidents National Assembly. (Article IV, Sections 6 and 7, of this Constitution.)

Sec. 5. Maintenance of Affiliate or Auxiliary Relationship. To maintain its status as a state affiliate or auxiliary of the Music Educators National Conference there must be at least one meeting each year of such state affiliate or auxiliary, or of its central governing board. Failure to hold such a meeting during a period of two years shall automatically give cause for suspension of such affiliate or auxiliary. Failure to hold any such meeting for a period of three years shall give cause for cancellation of the affiliate or auxiliary relationship to the Music Educators National Conference.

Before either suspension or cancellation of affiliate or auxiliary relationship shall take effect, thirty days' notice by registered mail shall be given by the MENC Executive Committee to the officers and/or members of the executive body of the delinquent organization last registered in the records of the MENC headquarters office. The MENC Executive Committee may, at its discretion, instruct the headquarters office to withhold transfer of the state's share of dues collected from members in any state where the affiliated state association has become inactive. Such dues shall be held for the account of the state association, subject to the instructions of authorized and qualified officers of the state association. The Music Educators National Conference shall not collect the state's portion of dues from members in a state wherein the state affiliate relationship with MENC has been suspended under the regulations of this Section.

ARTICLE VI—ASSOCIATED ORGANIZATIONS

Section 1. An organization established and functioning within the field of music education, whose members are qualified for active membership in the Music Educators National Conference, may, upon application, be recognized by the MENC Board of Directors as an associated organization. To qualify for such recognition, the purpose and the Constitution and Bylaws of the applicant organization must be in accord with the over-all objectives and with the provisions of the Constitution and Bylaws of the Music Educators National Conference.

Sec. 2. Facilities and services of the Music Educators National Conference headquarters office may, by order of the MENC Board of Directors, be made available to associated organizations in accordance with the stipulated provisions for Auxiliary Organizations, Article V, Section 2, of these Bylaws.

ARTICLE VII—PERSONNEL OF THE NATIONAL BOARD, NATIONAL EXECUTIVE COMMITTEE, DIVISION BOARDS, AND MUSIC EDUCATION RESEARCH COUNCIL

Section 1. Personnel of the National Board of Directors. The National Board of Directors shall consist of the three National officers, the Presidents of the six Divisions, six members-at-large, and the Presidents of the auxiliary organizations. The terms of office of the members of the National Board shall be as prescribed in the Constitution and Bylaws. The Board, with the cooperation of the Boards of the auxiliaries and Divisions, shall have the power to fill vacancies in the Board caused by death or resignation, or other emergency, for the unexpired term of the vacancy.

In the event that the term of a member of the Board of Directors, who has been elected to serve on the Executive Committee, shall expire prior to the end of the biennial period for which he was elected to the Executive Committee, he shall continue to serve on the Executive Committee and shall be ex officio on the Board of Directors until the end of the biennial term for which he was elected to the Executive Committee.

Sec. 2. Personnel and Election of the National Executive Committee. The National Executive Committee shall consist of the National President, National First Vice-President, National Second Vice-President, and five other members elected from the National Board of Directors. The five elected members shall be chosen as follows: A Nominating ballot shall be taken by the Board, each member nominating three Division Presidents for election to the Executive Committee; the four names receiving the largest number of votes shall be considered nominated, and a second ballot shall be taken; the three receiving the highest number of votes shall be declared elected. A similar nominating ballot shall be taken with each Board member nominating two persons from the members of the Board, other than the Division Presidents. The three names receiving the largest number of votes shall be considered nominated, and a second ballot shall be taken; the two receiving the highest number of votes shall be declared elected.

Sec. 3. Personnel of the Division Boards. The Division Boards shall, respectively, be comprised of the Division President, First Vice-President, Second Vice-President, the Presidents of the affiliated state associations within the Division, and the elected state representatives of states not having affiliated state units, together with four members-at-large elected biennially as prescribed in Article IV, Section 6, of the Constitution. The Division Board shall have the authority to fill vacancies or unexpired terms caused by the resignation or death of a member-at-large or of a state representative from an unaffiliated state.

The President and Second Vice-President shall serve for the biennial period for which they are elected. The First Vice-President shall serve for the biennial period following his term of office as President. State Presidents shall serve as members of the Board during the term for which they have been elected to serve as State Presidents. The members-at-large of Division Boards shall serve for four years,

with the exception that, at the time of the first election following the adoption of these Bylaws, two members-at-large shall be elected for the ensuing term of two years, and two members-at-large for the ensuing term of four years; thereafter, two members-at-large shall be elected for a four-year term at each biennial Division meeting.

In the event that the President of an affiliated state association shall be retired from office by the election of his successor within the twelve-months period prior to the close of the administrative term of the Division, such retiring State President shall continue to serve as a member of the Division Board for the balance of the administrative term of the Division, together with the succeeding President of the said affiliated state association.

Sec. 4. Personnel of the Research Council. Any person holding active membership status in the Music Educators National Conference is eligible for membership in the Research Council, if duly elected. Six months prior to each national biennial business meeting of the National Board of Directors, the Chairman of the Music Education Research Council shall submit to the President of the Conference the names of those Conference members the Council wishes to have considered by the Board for membership. The Board of Directors shall also select names for consideration. Any active member of the Conference may make similar recommendations. At each national biennial business meeting the Board of Directors, after consultation with the Music Education Research Council, shall present to the members of the Conference, for confirmation, the names of six active members of the Conference to serve on its Research Council for the ensuing six-year term. Any member of the Council, who, for good cause, desires to retire from the Council, shall be replaced by the National Board of Directors immediately upon his resignation. Any member of the Council who is inactive may be automatically replaced in the same manner, upon recommendation of the Chairman and seven members of the Council.

ARTICLE VIII—LIMITATION OF RESPONSIBILITY OF THE OFFICERS

The authority and responsibility for the management and for the maintenance of the good will and credit of the Conference is vested in the Executive Committee, but it is expressly understood that neither the Executive Committee, nor any member thereof, nor any salaried officer, nor any member of the Conference shall be required to accept personal financial responsibility for duly authorized bills or obligations, or for suits or litigation which may develop from authorized activities of the organization carried on in good faith and in pursuit of the objectives, purposes, and achievements outlined in this Constitution.

ARTICLE IX—DISPOSITION OF ASSETS IN CASE OF DISSOLUTION

In the event of the dissolution or liquidation of the organization and the liquidation of its physical and financial assets, all funds remaining after the payment of the legitimate bills, and all accrued legal costs and financial obligations, including salaries of employees and expense allowances of officers, shall be transferred to the National Education Association, unless other disposition of such funds or assets shall be directed by legal action of the membership, upon recommendation of the Executive Committee. It is expressly stipulated that, in the event of liquidation, funds of the Music Educators National Conference remaining in the treasury after all financial obligations have been taken care of, shall be utilized only for the purpose of furtherance of education in the United States, or some similar related objective which shall be in keeping with the purposes of the organization and of its parent organization, the National Education Association.

ARTICLE X—TERMS OF OFFICE

Section 1. National and Division Officers. Terms of office for the National and Division Presidents, First Vice-Presidents, and Second Vice-Presidents, shall be for two years beginning with the opening of the fiscal and administrative year following their election.

Sec. 2. Members-at-large of the National and Division Boards. Members-at-large of the National and Division Boards shall serve for four years, their terms of office beginning at the opening of the fiscal and administrative year following their election.

Sec. 3. Other Members of the National Board. Presidents of the Division Conferences shall serve as members of the National Board for the biennial period of their incumbency as Division Presidents, beginning at the opening of the fiscal year next following their election. Presidents of the auxiliaries recognized and accepted in such auxiliary status at the time of the adoption of this Constitution shall serve as members of the National Board during their respective terms of office. Additional members of the National Board of Directors may be elected by the Board to serve for the biennial period beginning at the opening of the fiscal year next following their election.

Sec. 4. Music Education Research Council. The term of members of the Research Council shall be for six years beginning immediately at the time of the election. Vacancies in the membership of the Council, caused by death or resignation or other reason, shall be filled by the Board of Directors for the period of the unexpired term of the vacancy.

ARTICLE XI—RE-ELECTION OF OFFICERS

National and Division officers and members of the Research Council may not be reelected to succeed themselves, but may be returned to the same office after a period of one or more terms has elapsed.

ARTICLE XII—LIFE MEMBERSHIP FUND

Section 1. During the life of a life member, there shall be apportioned annually to the general fund, from the income from the life membership fund, the amount required for annual active national and state dues for such life member. Any surplus accruing from the income of the life membership fund, after such payment of the life member's annual dues, shall automatically revert to the general operating fund.

Sec. 2. Upon the demise of a life member the principal of his life membership fee shall remain in the endowment fund. It is expressly stipulated, however, that, in the event the total amount of annual national and state active dues for such life member paid from, or charged against, the life membership fund during the tenure of his life membership shall be in excess of the interest earned by the principal of his life membership fee, then a sufficient amount to cover the excess of the total amount paid for annual dues over the total income earned by his invested life membership fee shall be withdrawn from the endowment fund and credited to the general operating fund.

Sec. 3. The National Board is empowered to make loans from the life membership fund to the general fund to meet temporary emergencies or to finance special activities such as publications and other projects, provided that at the time of making any such loan provision is made to set up a reserve for the reimbursement thereof from the general fund.

ARTICLE XIII—PATRON MEMBERSHIP CONTRIBUTIONS

The principal and income received from patron membership contributions shall be utilized under the authority of the Executive Committee for such purposes as designated by the patron life members. In the absence of specific instructions from a patron life member, his patron contribution shall be placed in the life membership fund or utilized otherwise as in the discretion of the Executive Committee seems desirable and in the interest of the organization.

ARTICLE XIV—COMMITTEES

Special committees shall serve during the term of the administration in which they are appointed, or for such period as may be determined by the responsible administrative officers. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference, or approved by the National Board of Directors.

ARTICLE XV—EXECUTIVE OFFICERS

Section 1. Executive Secretary. The Executive Secretary shall keep a complete and accurate record of all National and Division business meetings of the Conference, all meetings of the National Board of Directors and Executive Committee, and all meetings of the Division Boards. He shall conduct the business of the Conference in accordance with the Constitution and Bylaws, and in all matters shall be under the direction of the Executive Committee. In the absence of instruction from the Executive Committee, he shall be under the direction of the National President. He shall receive all moneys due the Conference, and shall countersign all bills. He shall be custodian of all property of the Conference and shall serve as Secretary of the National Board of Directors, the National Executive Committee, and the Division Boards. He shall have the proper records available at all official meetings. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official Conference publications, and shall send monthly statements of the Conference to the Board of Directors. He shall submit an annual report to the Executive Committee. At the expiration of his term of office, he shall turn over to his successor all money, books, and other property of the Conference.

Sec. 2. Assistants to the Executive Secretary. The Executive Secretary may engage an assistant, or assistants, to whom he may delegate authority, with the approval of the National Executive Committee.

ARTICLE XVI—FISCAL AND ADMINISTRATIVE YEAR

The fiscal and administrative year shall be from July 1 to June 30, or such other period as may be determined by the National Board of Directors.

ARTICLE XVII—MEMBERSHIP YEAR

The annual period for which payment of membership dues shall be applied shall be the calendar year, January 1 to December 31.

ARTICLE XVIII—STATE AND NATIONAL ACTIVE MEMBERSHIP DUES

Section 1. It is expressly stipulated that active membership dues for the Music Educators National Conference shall include, in addition to the amount specified in Section 1, Article III, of the Constitution, the required amount of active dues for the affiliated state association in whose territory the member resides. Whether such active dues are remitted to the state association office, to the MENC headquarters office, or to an authorized agent, the state share of such dues shall accrue to the treasury of the state association, and the national share to the treasury of the National Conference.

Sec. 2. Active membership dues accruing from contributing, sustaining, life, and patron memberships, as described in Article III, Sections 5, 6, 7, and 8, respectively, of the Constitution, shall include the state (and national) share of active membership dues as stipulated by the national Constitution and the Constitution of the state association in the territory of which resides the member paying such dues, in accordance with the provisions of said Sections 5, 6, 7, and 8, Article III, of the Constitution. Such active dues shall be credited and disbursed as provided in Section 1 above, and in accordance with the provisions of Sections 1, 5, 6, 7, and 8, Article III, of the Constitution.

ARTICLE XIX—VOTING BY MAIL

The Board of Directors may authorize voting by mail for the purpose of conducting a biennial National or Division election, or for any other purpose or purposes for which a vote of the membership of the Conference shall be required. Mail voting shall be conducted in accordance with the instructions of the Board of Directors, and shall make provisions for all members of record to receive ballots and necessary supporting information in ample time to return their ballots before the date of the close of the voting. Such closing date shall be designated by the Board of Directors, and printed on all ballots and other material issued to the members preliminary to the vote by mail.

This Bylaw also applies to the authorization by the National Board of Directors for any such voting by mail. It is expressly stipulated that voting by mail, when duly authorized, shall be conducted instead of voting at the time and place of a meeting at which said voting would normally take place, or during the interim between regular meetings; there shall be no combination of the two voting procedures for an election, or for any other purpose for which balloting by the membership may be required.

ARTICLE XX—RULES OF ORDER

Robert's Rules of Order Revised shall govern in all business meetings of the Conference.

ARTICLE XXI—AMENDMENTS

The Bylaws may be altered or amended in the same manner as that provided in Article X of the Constitution.

MUSIC EDUCATORS NATIONAL CONFERENCE

Founded in 1907

A Department of the National Education Association of the United States

A voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, and teacher-training institutions. Membership is open to any person actively interested in music education.

BOARD OF DIRECTORS

[Note: Three biennial periods of the Music Educators National Conference were involved in the studies, investigations, editorial and publication work represented in this volume. Personnel of the Board of Directors and Executive Committee for these three periods is given below. The fourth listing (1950-52) has been added to supply the names of the officers, Board and Executive Committee for the biennial period during which this fourth printing of the book is published. Organization units comprising the Music Educators National Conference are listed on the next page. List of substate organizations and local organizations, including "In-and-Out" Music Educators Clubs, supplied on request.]

1942-1944

Lilla Belle Pitts (Pres.), New York, N. Y.; Fowler Smith (1st Vice-Pres.), Detroit, Mich.; Haydn M. Morgan (2nd Vice-Pres.), Ypsilanti, Mich. *Presidents of the Divisions*—Vincent A. Hiden (California-Western), Oakland, Calif.; Alfred Spouse (Eastern), Rochester, N. Y.; Hazel B. Nohavee (North Central), Minneapolis, Minn.; Wayne S. Hertz (Northwest), Ellensburg, Wash.; Max S. Noah (Southern), Milledgeville, Ga.; Gratia Boyle (Southwestern), Wichita, Kansas. *Presidents of the Auxiliaries*—L. Bruce Jones (NSBA), Little Rock, Ark.; Louis G. Wersen (NSOA), Tacoma, Wash.; Frederic Fay Swift (NSVA), Ilion, N. Y.; A. R. McAllister (Executive Pres.), NSBOVA Board of Control, Joliet, Ill.; Don Mallin (MEEA), Chicago, Ill. *Members-at-Large*—Irving Cheyette, Indiana, Pa.; John C. Kendel, Denver, Colo.; William E. Knuth, San Francisco, Calif.; Marguerite V. Hood, Ann Arbor, Mich.; Lorrain E. Watters, Des Moines, Iowa; George Howerton, Evanston, Ill.

Executive Committee: Lilla Belle Pitts (Pres.); Fowler Smith (1st Vice-Pres.); Haydn M. Morgan (2nd Vice-Pres.); George Howerton; J. Leon Ruddick; William E. Knuth; John C. Kendel.

1944-1946

John C. Kendel (Pres.), Denver, Colo.; Lilla Belle Pitts (1st Vice-Pres.), New York, N. Y.; Lorrain E. Watters (2nd Vice-Pres.), Capt. AUS. *Presidents of the Divisions*—Lorin F. Wheelwright (California-Western), Salt Lake City, Utah; Helen M. Hoamer (Eastern), Potomac, N. Y.; Marguerite V. Hood (North Central), Ann Arbor, Mich.; Stanley M. Teel (Northwest), Missoula, Mont.; Lloyd V. Funchess (Southern), Baton Rouge, La.; Hugh E. McMillen (Southwestern), Boulder, Colo. *Presidents of the Auxiliaries*—L. Bruce Jones (NSBA), Baton Rouge, La.; Louis G. Wersen (NSOA), Philadelphia, Pa.; Frederic Fay Swift (NSVA), Ilion, N. Y.; J. T. Tatla, Roach (MEEA), New York, N. Y. *Members-at-Large*—Charles M. Dennis, San Francisco, Calif.; Glenn Gildersleeve, Dover, Del.; J. Leon Ruddick, Cleveland, Ohio; Marguerite V. Hood, Ann Arbor, Mich.; George Howerton, Evanston, Ill.; Irving Cheyette, Indiana, Pa.

Executive Committee: John C. Kendel (Pres.); Lilla Belle Pitts (1st Vice-Pres.); Capt. Lorrain E. Watters (2nd Vice-Pres.); J. Leon Ruddick, George Howerton, Hazel Nohavee Morgan, L. Bruce Jones.

1946-1948

Luther A. Richman (Pres.), Richmond, Va.; John C. Kendel (1st Vice-Pres.), Denver, Colo.; Mathilda A. Heck (2nd Vice-Pres.), St. Paul, Minn. *Presidents of the Divisions*—Lorin F. Wheelwright (California-Western), Salt Lake City, Utah; Helen M. Hoamer (Eastern), Potomac, N. Y.; Marguerite V. Hood (North Central), Ann Arbor, Mich.; Stanley M. Teel (Northwest), Missoula, Mont.; Lloyd V. Funchess (Southern), Baton Rouge, La.; Hugh E. McMillen (Southwestern), Boulder, Colo. *Presidents of the Auxiliaries*—Carlton L. Stewart (NSBA), Mason City, Iowa; T. Frank Coulter (NSOA), Joplin, Mo.; Frederic Fay Swift (NSVA), Ilion, N. Y.; Louis G. Wersen (Ex. Pres. NSBOVA Board of Control), Philadelphia, Pa.; Howard R. Lyons (MEEA), Chicago, Ill. *Members-at-Large*—Robert A. Choate, Oakland, Calif.; Charles M. Dennis, San Francisco, Calif.; Hummel Fishburn, State College, Pa.; Glenn Gildersleeve, Harrisonburg, Va.; Sadie M. Rafferty, Evanston, Ill.; J. Leon Ruddick, Cleveland, Ohio.

Executive Committee: Luther A. Richman (Pres.); John C. Kendel (1st Vice-Pres.); Mathilda A. Heck (2nd Vice-Pres.); J. Leon Ruddick, Helen M. Hoamer, Lloyd V. Funchess, T. Frank Coulter.

1948-1950

Charles M. Dennis (Pres.), San Francisco, Calif.; Luther A. Richman (1st Vice-Pres.), Cincinnati, Ohio; Marguerite V. Hood (2nd Vice-Pres.), Ann Arbor, Mich. *Presidents of the Divisions*—William E. Knuth (California-Western), San Francisco, Calif.; Bertha W. Bailey (Eastern), New York, N. Y.; Newell H. Long (North Central), Bloomington, Ind.; Karl D. Ernst (Northwest), Portland, Ore.; Anne Grace O'Callaghan (Southern), Atlanta, Ga.; Gillian Buchanan (Southwestern), Portales, N. Mex. *Presidents of the Auxiliaries*—T. Frank Coulter (NSBOVA), Joplin, Mo.; Henry M. Halvorson (MEEA), Boston, Mass. *Members-at-Large*—Robert A. Choate, Oakland, Calif.; Hummel Fishburn, State College, Pa.; Marion Flagg, Dallas, Texas; Wayne S. Hertz, Ellensburg, Wash.; Sadie M. Rafferty, Evanston, Ill.; Joseph Skornicka, Milwaukee, Wis.

Executive Committee: Charles M. Dennis (Pres.); Luther A. Richman (1st Vice-Pres.); Marguerite V. Hood (2nd Vice-Pres.); Robert A. Choate, Hummel Fishburn, Sadie M. Rafferty, William B. McBride, Gainesville, Fla.

1950-52

Marguerite V. Hood (Pres.), Ann Arbor, Mich.; Charles M. Dennis (1st Vice-Pres.), San Francisco, Calif.; Ralph E. Rush (2nd Vice-Pres.), Los Angeles, Calif. *Presidents of the Divisions*—Ralph Hess (California-Western), Phoenix, Ariz.; Arthur E. Ward (Eastern), Montclair, N. J.; Joseph E. Skornicka (North Central), Milwaukee, Wis.; Leslie Armstrong (Northwest), Olympia, Wash.; Edward Hamilton (Southern), Knoxville, Tenn.; Gerald Whitney (Southwestern), Tulsa, Okla. *Presidents of the Auxiliaries*—Arthur G. Harrell (NSBOVA), Wichita, Kans.; L. Bruce Jones (CBDNA), Baton Rouge, La.; Arthur A. Hauser (MEEA), New York, N. Y. *Members-at-Large*—Gratia Boyle, Wichita, Kans.; Marion Flagg, Dallas, Tex.; Wayne S. Hertz, Ellensburg, Wash.; William B. McBride, Columbus, Ohio; Joseph E. Skornicka, Milwaukee, Wis.; Gladys Tipton, Los Angeles, Calif.

Executive Committee: Marguerite V. Hood (Pres.); Charles M. Dennis (1st Vice-Pres.); Ralph E. Rush (2nd Vice-Pres.); Wayne S. Hertz, William B. McBride, Bertha W. Bailey, Newell H. Long, Karl D. Ernst.

Executive Secretary—C. V. Buttelman; *Associate Executive Secretary*—Vanett Lawler

Official Magazine—Music Educators Journal

Headquarters Office: 64 East Jackson Blvd., Chicago, Ill. *Washington, D. C. Office:* 1201 16th St., N.W.

CALENDAR OF MEETINGS

Music Educators National Conference

<i>Date</i>	<i>Place</i>	<i>President</i>	<i>Secretary</i>
1907	Keokuk, Iowa (Organized)	Frances Elliott Clark	P. C. Hayden
1909	Indianapolis, Indiana	P. C. Hayden	Stella R. Root
1910	Cincinnati, Ohio	E. L. Coburn	Stella R. Root
1911	Detroit, Michigan	E. B. Birge	Clyde E. Foster
1912	St. Louis, Missouri	Charles A. Fullerton	M. Ethel Hudson
1913	Rochester, New York	Henrietta G. Baker Low	Helen Cook
1914	Minneapolis, Minnesota	Elizabeth Casterton	May E. Kimberly
1915	Pittsburgh, Pennsylvania	Arthur W. Mason	Charles H. Miller
1916	Lincoln, Nebraska	Will Earhart	Agnes Benson
1917	Grand Rapids, Michigan	Peter W. Dykema	Julia E. Crane
1918	Evansville, Indiana	C. H. Miller	Ella M. Brownell
1919	St. Louis, Missouri	Osbourne McConathy	Mabelle Glenn
1920	Philadelphia, Pennsylvania	Hollis Dann	Elizabeth Pratt
1921	St. Joseph, Missouri	John W. Beattie	E. Jane Wisenall
1922	Nashville, Tennessee	Frank A. Beach	Ada Bicking
1923	Cleveland, Ohio	Karl W. Gehrkens	Alice E. Jones
1924	Cincinnati, Ohio	W. Otto Missner	Winifred V. Smith
1925	Kansas City, Missouri	William Breach	Grace V. Wilson
1926	Detroit, Michigan	Edgar B. Gordon	Elizabeth Carmichael
1927	Worcester, Massachusetts (Eastern)	Victor L. F. Rehmann	Grace E. Pierce
	Springfield, Illinois (North Central)	Anton H. Embs	Alice E. Jones
	Richmond, Virginia (Southern)	Louis L. Stookey	Irma Lee Batey
	Tulsa, Oklahoma (Southwestern)	Mabelle Glenn	Frank A. Beach
1928	Chicago, Illinois (First Biennial)	George Oscar Bowen	Marian Cotton
1929	Philadelphia, Pennsylvania (Eastern)	E. S. Pitcher	Grace E. Pierce
	Milwaukee, Wisconsin (North Central)	Ada Bicking	Fanny C. Amidon
	Spokane, Washington (Northwest)	Letha L. McClure	Edna McKee
	Asheville, North Carolina (Southern)	William Breach	Ella M. Hayes
	Wichita, Kansas (Southwestern)	John C. Kendel	Mary M. Conway
1930	Chicago, Illinois (Second Biennial)	Mabelle Glenn	Sadie Rafferty
1931	Los Angeles, California (Calif.-Western) ..	Herman Trutner, Jr.	S. Grace Gantt
	Syracuse, New York (Eastern)	M. Claude Rosenberry	Marion Knightly Wilson
	Des Moines, Iowa (North Central)	Herman F. Smith	Edith M. Keller
	Spokane, Washington (Northwest)	Frances Dickey	Helen Coy Boucher
	Memphis, Tennessee (Southern)	Grace P. Woodman	Minnie D. Stensland
	Colorado Springs, Colorado (Southwestern) ..	Grace V. Wilson	Sarah K. White
1932	Cleveland, Ohio (Third Biennial)	Russell V. Morgan	C. V. Buttelman
1933	Oakland, California (Calif.-Western)	Gertrude B. Parsons	Edna O. Douthit
	Providence, Rhode Island (Eastern)	Ralph G. Winslow	Elizabeth Gleason
	Grand Rapids, Michigan (North Central)	Wm. W. Norton	Carol M. Pitts
	Seattle, Washington (Northwest)	Anne Landsbury Beck	Margaret Lee Maaske
1934	Chicago, Illinois (Fourth Biennial)	Walter H. Butterfield	C. V. Buttelman
1935	Pasadena, California (Calif.-Western)	Arthur G. Wahlberg	Helen M. Garvin
	Pittsburgh, Pennsylvania (Eastern)	Laura Bryant	Anna Louise McInerney
	Indianapolis, Indiana (North Central)	Fowler Smith	Florence Flanagan
	Boise, Idaho (Northwest)	Charles R. Cutts	Berenice Barnard
	New Orleans, Louisiana (Southern)	J. Henry Francis	Jennie Belle Smith
	Springfield, Missouri (Southwestern)	Frances Smith Catron	Lena Milam

<i>Date</i>	<i>Place</i>	<i>President</i>	<i>Secretary</i>
1936	New York, New York (Fifth Biennial)....	Herman F. Smith	C. V. Buttelman
1937	San Francisco, California (Calif.-Western).....	Mary E. Ireland	Sylvia Garrison
	Buffalo, New York (Eastern).....	George L. Lindsay	Elizabeth V. Beach
	Minneapolis, Minnesota (North Central).....	Carol M. Pitts	Ann Dixon
	Portland, Oregon (Northwest).....	Ethel M. Henson	Andrew Loney, Jr.
	Columbia, South Carolina (Southern).....	Grace Van Dyke More	Georgia B. Wagner
	Tulsa, Oklahoma (Southwestern).....	John C. Kendel	T. Frank Coulter
1938	St. Louis, Missouri (Sixth Biennial)....	Joseph E. Maddy	C. V. Buttelman
1939	Long Beach, California (Calif.-Western)....	S. Earle Blakeslee	L. Alice Sturdy
	Boston, Massachusetts (Eastern).....	F. Colwell Conklin	Mary C. Donovan
	Detroit, Michigan (North Central).....	Charles B. Righter	Ruth B. Hill
	Tacoma, Washington (Northwest).....	Louis G. Wersen	Esther C. Leake
	Louisville, Kentucky (Southern)....	Edwin N. C. Barnes	Veronica Davis
	San Antonio, Texas (Southwestern).....	Catharine E. Strouse	Gratia Boyle
1940	Los Angeles, California (Seventh Biennial).....	Louis W. Curtis	C. V. Buttelman
1941	San Jose, California (Calif.-Western).....	Glenn H. Woods	Clarence Heagy
	Atlantic City, N. J. (Eastern).....	Glenn Gildersleeve	John H. Jaquish
	Des Moines, Iowa (North Central).....	Edith M. Keller	Harold E. Winslow
	Spokane, Washington (Northwest).....	Andrew G. Loney, Jr.	Raymond Howell
	Charlotte, North Carolina (Southern).....	Mildred Lewis	Lloyd V. Funchess
	Wichita, Kansas (Southwestern).....	James L. Waller	Ruth Klepper Settle
1942	Milwaukee, Wisconsin (Eighth Biennial)....	Fowler Smith	C. V. Buttelman
1943	Santa Barbara, California (Calif.-Western).....	Helen C. Dill	Virginia Short
	Rochester, New York (Eastern).....	John H. Jaquish	Wilbert Hitchner
	Cincinnati, Ohio (North Central).....	J. Leon Ruddick	Lyttton S. Davis
	Eugene, Oregon (Northwest).....	Walter C. Welke	John Stehn
	Atlanta, Georgia (Southern).....	Luther A. Richman	Max S. Noah
	Oklahoma City, Oklahoma (Southwestern)....	Dean E. Douglass	Gratia Boyle
1944	St. Louis, Missouri (Ninth Biennial).....	Lilla Belle Pitts	C. V. Buttelman
1945	Fresno, California (Calif.-Western).....	Vincent A. Hiden	Elsa Brennehan
	New York, New York (Eastern).....	Alfred Spouse	Arthur Ward
	Chicago, Illinois (North Central).....	Hazel B. Nohavee	Delinda Roggensack
	Spokane, Washington (Northwest).....	Wayne S. Hertz	Alvah A. Beecher
	Birmingham, Alabama (Southern).....	Max S. Noah	Anne Grace O'Callaghan
	Wichita, Kansas (Southwestern).....	Gratia Boyle	Ann Britton
1946	Cleveland, Ohio (Tenth Biennial).....	John C. Kendel	C. V. Buttelman
1947	Salt Lake City, Utah (Calif.-Western).....	Lorin Wheelwright	Charles S. Hayward
	Scranton, Pennsylvania (Eastern).....	Helen Hosmer	Wilbert Hitchner
	Indianapolis, Indiana (North Central).....	Marguerite V. Hood	Erwin A. Hertz
	Seattle, Washington (Northwest).....	Stanley M. Teel	Leslie Armstrong
	Birmingham, Alabama (Southern).....	Lloyd V. Funchess	Paul W. Mathews
	Tulsa, Oklahoma (Southwestern).....	Hugh E. McMillen	Paul R. Utt
1948	Detroit, Michigan (Eleventh Biennial).....	Luther A. Richman	C. V. Buttelman
1949	Sacramento, California (Calif.-Western)....	Amy Grau Miller	J. Chandler Henderson
	Baltimore, Maryland (Eastern).....	Hummel Fishburn	Bertha W. Bailey
	Davenport, Iowa (North Central).....	William B. McBride	Newell H. Long
	Portland, Oregon (Northwest).....	Wallace H. Hannah	Rodney K. Berg
	Tampa, Florida (Southern).....	Paul W. Mathews	Polly Gibbs
	Colorado Springs, Colorado (Southwestern).....	Archie N. Jones	David Robertson
1950	St. Louis, Missouri (Twelfth Biennial).....	Charles M. Dennis	C. V. Buttelman
1951	San Diego, California (Calif.-Western).....	William E. Knuth	Lyllia D. Lundkvist
	Atlantic City, New Jersey (Eastern).....	Bertha W. Bailey	John D. Raymond
	Missoula, Montana (Northwest).....	Karl D. Ernst	Howard F. Miller
	Fort Wayne, Indiana (North Central).....	Newell H. Long	F. E. Mortiboy
	Richmond, Virginia (Southern).....	Anne Grace O'Callaghan	Otto J. Kraushaar
	Oklahoma City, Oklahoma (Southwestern).....	Gillian Buchanan	Walter Duerksen
1952	Philadelphia, Pa. (Thirteenth Biennial)....	Marguerite V. Hood	C. V. Buttelman

MUSIC EDUCATORS NATIONAL CONFERENCE

DIVISIONS AND STATE UNITS

California-Western Music Educators Conference

Arizona Music Educators Association
California Music Educators Association
Hawaii Music Educators Association
Nevada Music Educators Association
Utah Music Educators Association

Eastern Music Educators Conference

Connecticut Music Educators Association
Delaware Music Educators Association
District of Columbia Music Educators Association
Maine Music Educators Association
Maryland Music Educators Association
Massachusetts Music Educators Association
New Hampshire Music Educators Association
The Department of Music of the New Jersey
Education Association
New York State School Music Association
Pennsylvania Music Educators Association
Rhode Island Music Educators Association
Vermont Music Educators Association

North Central Music Educators Conference

Illinois Music Educators Association
Indiana Music Educators Association
Iowa Music Educators Association
Minnesota Music Educators Association
Nebraska Music Educators Association
North Dakota Music Educators Association
Ohio Music Education Association
South Dakota Music Educators Association
Wisconsin School Music Association

Northwest Music Educators Conference

Idaho Music Educators Association
Montana Music Educators Association
Oregon Music Educators Association
Washington Music Educators Association
Wyoming Music Educators Association

Southern Music Educators Conference

Alabama Music Educators Association
Florida Music Educators Association
Georgia Music Educators Association
Kentucky Music Educators Association
Louisiana Music Educators Association
Mississippi Music Educators Association
North Carolina Music Educators Association
South Carolina Music Educators Association
Tennessee Music Educators Association
Virginia Music Educators Association
West Virginia Music Educators Association

Southwestern Music Educators Conference

Colorado Music Educators Association
Kansas Music Educators Association
Missouri Music Educators Association
New Mexico Music Educators Association
Oklahoma Music Educators Association
Texas Music Educators Association

* * *

AUXILIARY AND ASSOCIATED ORGANIZATIONS

National School Band, Orchestra and Vocal Association
Music Education Exhibitors Association
College Band Directors National Association
Latin American Association of Music Educators
(Asociación Latinoamericana de Educadores en Música)

Index

INDEX

- A cappella choir, 17, 102, 107
- Action schedule of advancement program, 228
- Administration, general techniques and, (Sec. III) 143
- Advancement program, 227
- Advertising, commercially in educational journals, 182
- Alto-tenor, 11, 19
- Alumnae choirs, 102
- American Federation of Musicians, 184, 242
- Appreciation of music, 16, 125; see chapters XX, XXI, XXIII
- Appendix, 223
- Arranging and arrangers of school music, 121
- Arranging and orchestration, 30
- Art expression, 134
- Articulation, 114
- Assemblies, 15, 18, 55, 75, 107
- Audience education, 136
- Audio-visual aids and scientific devices, 126, 144, 147, 154; see chapter XXIV
- Bachelor's degree, 34; see curriculum
- Band, elementary, 68; junior high school, 68; high school, 22; senior high school, 69; junior college, 30; college, 95; clinics, 70; credit for, 97; dance, 30; organization, function and technique of, 68; repertoire, 98; school recordings, 70; symphonic, 70
- Baritone, 10
- Basic music instruction through piano classes, 85
- Basic principles in class instruction, 73
- Bass, 11
- Bibliography, pre-school, 3; elementary school curriculum, 8; junior high school, changing voice, 11; senior high school, see appendix A, pt. III; junior college curriculum, 33; conducting, 169; creative activities, 135; history and appreciation, 130; industrial music, 203; instrumental, 67; music development, 135; public performance, 163; radio, 159; rural school, 53; school choirs, 108; school library, 178; school orchestra, 67; student guidance, 172; therapeutic value of music, 207; voice training classes, 115
- Book lists, 246
- Boy voice, high school, 10
- Breath support, 105
- Breathing exercises, 12
- Broadcasting by school groups, 99, 145, 234
- Calendar of Meetings, 260
- Certification of music teachers, see Curriculum
- Chamber music, 23
- Changes in music education in rural schools, 51
- Changing voice, 11
- Child care centers, 2
- Childhood magazines, 1
- Children's concerts, 136
- Child's Bill of Rights in Music, 232
- Choirs, elementary school, 100, 108; junior high school, 101, 108; senior high school, 17, 107; junior college, 30; a cappella, 102; balance of parts, 102; membership qualifications, 102; organization, function and technique of, 100; voice drill, 111
- Choral activities, 107 (see also choirs above)
- Choral groups, differing levels of, 100
- Choral literature, 103; library, 104
- Chord drills, 12
- Chorus, organization, function and technique of, 100 (see also choirs)
- Class instruction, basic principles of, 73; instrumental, 72, 75; piano, 7, 85, 89, 92; voice training, 111
- Classification of voices, 104
- Clinic libraries, 181
- Code for the National Anthem of the United States of America, 239
- Code of ethics of music educators, 184; with music merchants, 243; with professional musicians, 242; with private teachers, 243
- Codes for public relations, 184, 242
- College and university courses and activities, 34; see curriculum
- College and University Band Conductors Conference, 95
- College piano classes, 92
- Commercial music houses, 183
- Community agencies, coordination of, 185
- Community or junior symphony, 66
- Competition-festivals, 71
- Composers of school music, 121
- Composing and arranging, 121
- Concert band, high school, 22
- Concerts for children and young people as a part of music education, 136
- Concerts, campus, 98; outdoor, 99; out-of-town, 98; see public performance
- Constitution and Bylaws, 252
- Contemporary music of the United States, 188; in senior high school curriculum, 13
- Condensed curriculum content, rural school, 46
- Conducting techniques, 167
- Content of college and university courses and activities, 34; see curriculum

- Contest lists, quality of, 179
 Contests, 71, 230
 Copyright laws, 180
 Coordination of community agencies, 185
 Cooperation with other arts, 55
 Cooperation with other organizations and agencies, 227
 Cooperation in student guidance, 170
 Counterpoint, 30
 County programs, 46
 Courses of study, see curriculum; see Outline of a Program for Music Education, 225
 Creative music activities which contribute to musical development, 131; creative work, experiences in, pre-school, 1; elementary school, 5; junior high school, 10; rural school, 51; initiative in, 135; teacher, 134
 Credit, band, 97; private instruction, 21; secondary school, 20; junior college, 30; college, 43, 97; graduate school, 44; see curriculum
 Creed for Music Educators, 224; see Resolutions
 Critical appraisal of public performance, 160
 Curriculum, pre-school, 1; elementary, 4; junior high school, 9; senior high school, 13; junior college, 25, 30; college, 34; teacher training, 35, 38, 43; university, 34; graduate school, 44; private school, 54; rural school, 45, 52; study report, 88
 Dance music, 128
 Dealers' advertising, 183; Ohio MEA code with, 243
 Declaration of faith, purpose and action, xi
 Dentalizations, 115
 Department of State of the United States, 218
 Descants, 19
 Dialects, 115
 Diction, 105, 113
 Discounts on publications, 182
 Disseminations of experimental findings, 59
 Divisions and state units, 262
 Division of time for the music lesson, 48
 Doctor's degree, graduate college, 34; see curriculum
 Dramatization, 3
 Ear training, 89
 Early childhood, 1
 Economic status of teachers, 229
 Editions of texts, 123
 Editor's foreword, vi
 Education of school music teachers, 38
 Educational concerts, 136
 Educational philosophy of music theory, 120
 Educational sound films, 154
 Elective music classes, 57; singing groups, 17
 Elementary, band, 68; grades, 170; grade teachers, 38; instrumental activities and instruction, 80; school choirs, 108; types of public performance, 161
 Elementary school curriculum, 4
 Ensembles, elementary school, 7; high school, 82; material for, 118; literature, 83; vocal, 116; see instrumental
 Equipment for instrumental classroom, 76
 Eurhythmics, 38
 Ever-widening horizons for music education, ix
 Experimental schools, 58
 Experimental teaching, 125
 Exploratory melody instruments, 74
 Festivals, 71
 Fair trade relations, 182
 Films, music history and appreciation, 126; 16 mm, 147; projector equipment, 150; use of, 153
 Folk music in the United States, 13, 191, 192
 Foreign student program, 218
 Frequency modulation, 146
 Functional aspects of music in hospitals, 205
 Future music teachers, 229
 Games, note games, 89
 General techniques and administration, (Sec. III) 143
 Gifted students, 34
 Girl altos, 18
 Group lessons, 15
 Group solos, 106
 Groupings, instrumental instruction, 76
 Guidance, 82
 Harmony, 16; keyboard harmony, 29; musical development, 133
 Heterogeneous groupings, instrumental class instruction, 76
 High school curriculum, 9, 13
 High school music credits, 21; instrumental activities, 80
 History of music, 16, 119, 125
 Homogeneous groupings, instrumental class instruction, 76
 Hospitals, music in, 205
 In-service training aids, 229
 In-service training, 7, 39, 49
 Individual lessons, 15
 Industrial music, 199; libraries, 201

- Informal music groups, 27**
Instrumental, elementary school ensemble, 7, 80; junior high school, 9; senior high school, 13, 23, 80; secondary schools, 21; advanced instrumental classwork, 77; classroom equipment, 76; organization, function and techniques of school orchestras, 62; illustrated talks, 76; playing readiness, 76; rural school classes, 77; suggestions for class instruction, 77; survey of school orchestras, 67
Instrumental class instruction, organization, function and technique of, 72
Instrumental music, (Sec. II, pt. 1) 62
Instrumental music ensembles, organization, function and technique of, 82
Instrumentation, 97
International and intercultural relations in the field of education, 213
International co-operation, 229
International Phonetic Alphabet, 113; classifications, 115
Interorganizational cooperation, 229

Junior college, 27, 32; curriculum, 25
Junior high school, 9; baritones, 10; choirs, 107; choruses, 101; singing activities, 12; student guidance, 170
Junior kindergarten, 2
Junior symphony, 7

Keyboard harmony, 29
Kindergarten, 1

Laboratory schools, 58
Latin American music, 215
Latin American Republics, 208; professional music organizations of, 211 (Asociacion Latinoamericana de Educadores en Music)
Learning songs, 2
Legislation, 181
Leit motifs, 140
Levels of instruction, (Sec. I) 1
Library, assistants, 176; books, 173; book lists, 246; care of, 104; classification and cataloguing, 174; industrial music, 201; recordings, 174; scores, 175; voice training class, 112
Lieder, 124
Listening activities, elementary school, 5, 8; high school, 9; junior college, 27
Lists of library books, 246
Literature, school choirs and choruses, 103; instrumental music ensembles, 183; see library

Madrigal, 117
Magazines, 165
Marching band, 22; see band
Massed groups, 27

Master's degree, 34; see curriculum
Materials, instrumental class instruction, 79; instrumental music ensembles, 82; piano class instruction, 89; vocal ensembles, 118; vocal arrangements, 17, 20, 104
Melody instruments, 1, 74
Mezza voce, 19
Mimetic play, 3
Mixed choirs, 101
Movie projectors, 151
Muscular coordination, 7
Music appreciation, 16; see chapters XX, XXI, XXIII
Music classes and activities, (Sec. II) 61
Music clubs, 27
Music courses, college and university, 34; senior high school, 14; teacher training, 41; see curriculum
Music curriculum, 228
Music education activities, 228
Music education curriculum, (Sec. I) 1
Music education and musicology, 195
Music education in Latin American Republics, 208
Music Educators Journal, 165
Music ensembles, organization, function and technique of, 82
Music films, 149
Music theory, composing, and arranging, 119
Music history and appreciation of music, 125
Music in industry, 199; bibliography of, 203
Music in laboratory and experimental schools, 58
Music in pre-school, 1
Music libraries: books, recordings, scores, 104, 173, 201; see library
Musicology, 195

National Anthem of the United States of America, Service Version and Code, 239
New York State School Music Association, code with musicians' union, 184
Non-singer, 2
North Central Association of Colleges and Secondary Schools, Recommendations of the, 230
Note games, 89
Nursery school, 1

Officers (MENC), roster of, 259
Ohio Music Education Association, codes of ethics, 243
One-teacher school, 47
Orchestra, elementary school, 7; high school, 22; college, 34, 62; community or junior symphony, 66; instruction of, 63; repertoire, 65; sectional rehearsals,

- 65; testing program, 66; training of, 64
- Orchestra, organization, function and technique of, 62
- Orchestration, 30
- Organization, function and technique of school bands, 68; instrumental class instruction, 72; instrumental music ensembles, 82; school choirs and choruses, 100; school orchestras, 62; small vocal ensembles, 116; voice training classes, 109
- Organized music programs, 9
- Orientation course, teacher training, 38
- Outdoor concerts, 99
- Outline of a Program for Music Education, 225
- Out-of-town concerts, 98
- Patriotic music, 13, 189
- Pennsylvania Music Education Association, code with musicians' union, 184
- Personality development, teacher training, 40
- Philosophy of music, 196; of music theory, 120
- Phonetics, 113
- Piano classes, activities, 89; basic music instruction, 85; class membership, 86; college beginners, 92; curriculum study report, 88; elementary schools, 7; procedures, 86; teacher, 85; teacher training, 86; visual teaching, 206
- Pitch discrimination, 64
- Play school, 1
- Popular music, 14
- Posture, 105
- Practice teaching, 35, 58; see curriculum, college and university
- Pre-college, 37
- Pre-primary, 1
- Pre-school child, 2
- Pre-service training, 49
- Press and public relations, 164, 184
- Private school music curriculum, 54
- Private teachers, 36, 184; Ohio MEA code with, 243
- Professional activities of music teachers, 21
- Professional organizations, Latin American Republics, 211
- Professional and trade relations, 179, 184; 242
- Program for Music Education, Outline, 225
- Projects of the MENC in the field of international relations, 217; in connection with the advancement program, 227
- Pronunciation, 114
- Public address systems, 127; see audio-visual aids
- Public performances, elementary programs, 161; secondary programs, 161; techniques and ethics of, 160
- Public relations, code for, 184; advancement program, 227
- Published music, copyright laws, 180; discounts, 182
- Radio, audio-visual aid, 144; history and appreciation of music, 127; college curriculum, 36; pre-school, 1; FM and television, 36; see chapter XXIV, frequency modulation, 146; bibliography, 159; see audio-visual
- Recommendations of the North Central Association of Colleges and Secondary Schools, 230
- Recorded music, 5, 8, 9, 27, 50, 70, 156, 158, 174
- Recording equipment, 156, 158
- Recreative music, 23
- Related areas, (Sec. IV) 187
- Related courses and activities, (Sec. II, pt. 3) 119
- Remedial work, pre-school, 2
- Repertoire, 98, 106, 137
- Research, 228
- Research projects and theses, 193
- Resolutions, MENC, iv; xi; 224, 231; see Creed
- Rhythm, elementary school, 5; music development, 133; pre-school, 3; school orchestra, 64; instruments, 1; games, 89
- Rote song books, 8
- Rounds and canons, 20
- Rural school, 46; activities, 51; teacher training, 49; instrumental classes, 77; curriculum, 45; teacher education, 49
- Scale and chord consciousness, 120
- School assemblies, 75
- School band, organization; function and technique of, 68
- School-community relations, 228
- School libraries, 157
- School music budgets, 228
- School music teachers, education of, 38
- School orchestra, organization, function and technique of, 62
- Scientific aids, 144
- Scores, 125
- Script writers, criteria for, 145
- Seashore Test, 102
- Segregations, voice training classes, 111
- Senior high school choir, 107; curriculum, 9, 13, 101
- Sight-singing, 106
- Singing, pre-school, 1; elementary, 4; junior high school, 9, 12, 17; senior high school, 15; assembly, 107; learning songs, 2

- Small ensembles, 7, 116
- Solos, 64, 104
- Song lists, 245; patriotic, 190
- Soprano, junior high school, 11
- Soprano-bass, 19
- Sound films, 154
- "Special Projects" committee organizations, 227
- Special services, 228
- Specialized training, college curriculum, 36
- Star-Spangled Banner, Code and Service Version, 239
- State music education association publications, 165
- State programs, rural school, 46
- Statement of belief and purpose, iv
- Student body sings, 27; see assemblies
- Student conductor, 83, 103; guidance, 170; recitals, 64; teaching, 58
- Style comparison, history and appreciation, 129
- Symphonic band, 70; see band
- Symphony, 66; see recorded music

- Teacher, class piano, 85; private school, 54; teachers' meetings—suggested programs for, 133; teacher training, 35, 49; teacher training institutions, 112
- Teacher recruitment, 227
- Teaching materials, voice, 11; teaching methods, 13
- Technique, instrumental class, 72; piano class, 89; conducting, 167
- Techniques and administration, (Sec. III) 143
- Techniques of conducting, 167
- Techniques and ethics of public performance of school music, 160
- Techniques and ethics of school music public relations through the press, 164

- Tenor, 10, 18, 106
- Testing voices, 18, 102, 111, 116
- Theory, 10, 16, 28
- Theory and harmony, 16
- Therapeutic value of music, 205
- Tone, production, 106; quality, 104; voice training, 113
- Transcription, see audio-visual aids and scientific devices
- Two-teacher school, 48

- UNESCO, 218
- Union, musicians', 184; MENC and ASSA code with, 242
- University and College Band Conductors Conference, 95
- University, extension courses, 7; see curriculum

- Vocal music, (Sec. II, pt. 2) 100
- Voice training, articulation, 114; balance of parts, 18; breath support, 105; breathing exercises, 12; classification of voices, 104; dentalizations, 115; dialects, 115; diction, 105, 113; head tone, 2; international phonetic alphabet, 113, 115; pharyngeal, 113; posture, 105
- Visual aids, 128
- Visual piano teaching, 206
- Vocal, arrangements, 20; ensembles, 15; technique, 107; values, 117; vocal music, 17, 104; voice classification, 104; voice drill, 111; voice development, 101; voice testing, 102

- Widening horizons for music education, viii

- Youth concerts, 126

